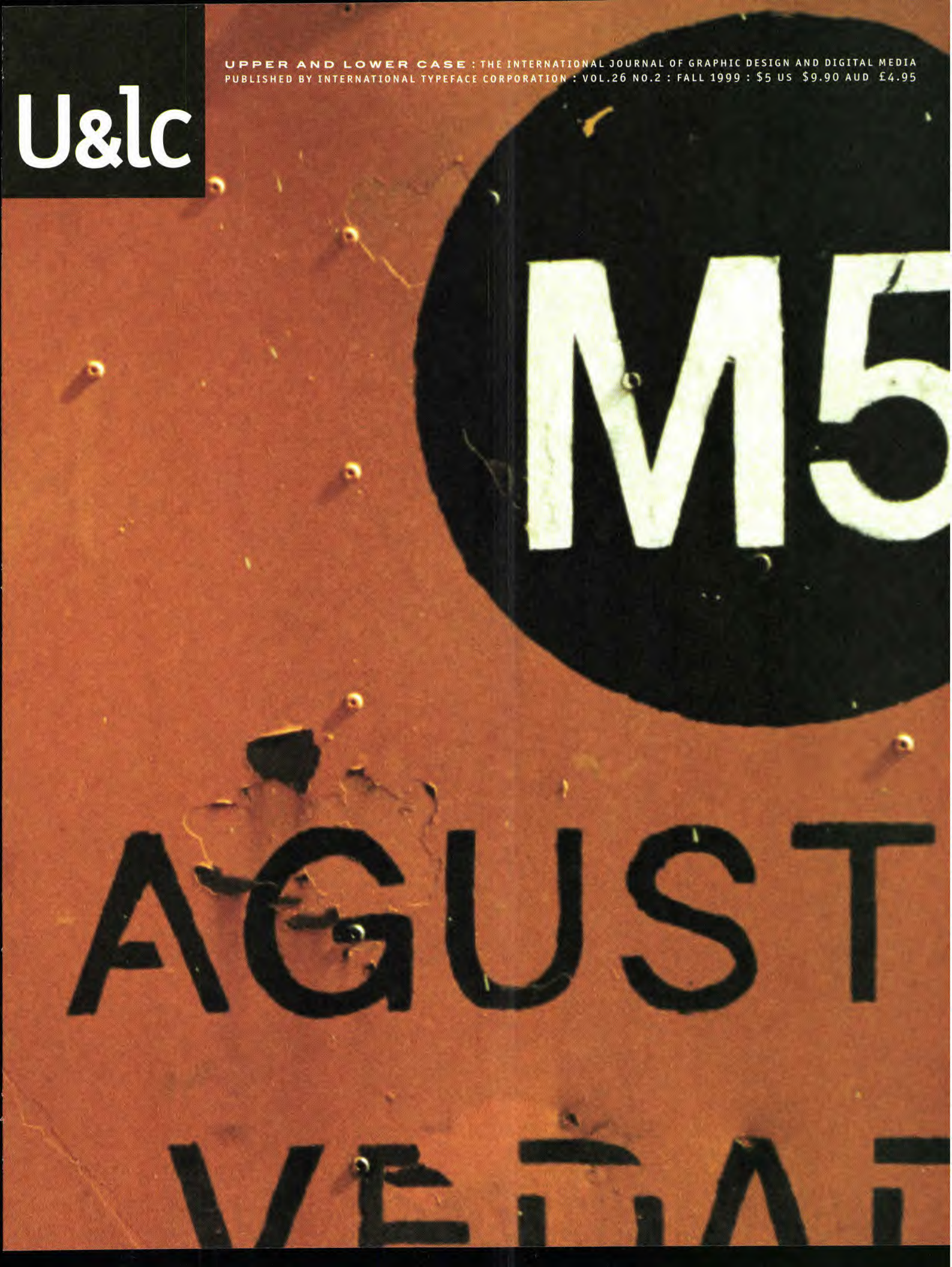
U&lc

UPPER AND LOWER CASE : THE INTERNATIONAL JOURNAL OF GRAPHIC DESIGN AND DIGITAL MEDIA
PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION : VOL.26 NO.2 : FALL 1999 : $5 US $9.90 AUD £4.95



Graphic Paper New York

Large Enough To Have What You Need. Small Enough To Know Who You Are!

At Graphic Paper NY, you're more than an account number.
We believe that customer service is the most important aspect of our business.
We built our reputation on offering *Product* and *Service Excellence* to our customers.

WE OFFER...

- Next day delivery on most orders.
- Same day deliveries can be arranged.
- The largest selection of Domtar® fine paper in the metropolitan area.
- One of the largest inventories of fine paper.
- A full–service converting facility to accommodate special sizes.
- Friendly and accommodating service for all orders...*big or small.*

GRAPHIC PAPER

WHERE THE CUSTOMER *ALWAYS* COMES FIRST.

GRAPHIC PAPER NEW YORK, INC.
31 Windsor Place • Central Islip, NY 11722
Toll Free: 1-800-840-4555
Tel: 516-761-9700 • Fax: 516-761-9701

Printed on 70# Plainfield Plus from DOMTAR

WOMEN IN TYPE

together again

WOMEN IN TYPE – TOGETHER AGAIN brings together the work of six women lettering artists with a delightful range of styles. From Jill Bell, Genevieve Cerasoli, Teri Kahan, Carol Kemp, Patty King, and Brenda Walton come an array of designs infused with spirit, whimsy, and elegance. **"Working in the male-dominated field of lettering and type design, I have found that many clients seem pleased to have a woman's perspective and input, especially as so many products are targeted at women."** CAROL KEMP

JILL BELL PACKAGE 1 $149

ITC CARIBBEAN,™ Carumba,™
ITC Clover,™ Gigi,™ Hollyweird,™
Smack,™ Stranger™

PATTY KING PACKAGE 2 $99

ITC Blaze,™ ITC Kick,™
ITC Skylark,™ ITC SPIRIT™

TERI KAHAN PACKAGE 3 $59

ITC CHERIE,™ ITC SURFBOARD™

CAROL KEMP PACKAGE 4 $75

ITC Jiggery Pokery,™ Party,™
ZINJARO™

GENEVIEVE CERASOLI PACKAGE 5 $29

ITC Arnova™

BRENDA WALTON PACKAGE 6 $29

ITC CANCIONE™

www.itcfonts.com/itc/promos.html 1 800 634-9325 x131

6 **Nôm de plume.** Vietnam's ancient writing system, the soul of its culture, is being turned into digital fonts. *By Michael Wiegers*

14 **Past perfect.** Dutch cartoonist Joost Swarte has created a lettering style that takes the age of Art Deco and makes it his own. *By Steven Heller*

20 **Signage in Cuba.** *Pablo A. Medina's* photographs show the everyday signs, old and new, found in contemporary Cuba.

26 **Chapels, beer, and case-dust.** *Patrick Baglee* takes a look at the rise (and fall?) of unions in the history of the printing profession in Britain and the United States.

30 **What's new from ITC.** ITC introduces a wide range of new display typefaces, including four from renowned type designer Akira Kobayashi. *Text by John D. Berry*

40 **Tabs, revisited.** *Olav Martin Kvern* concludes his discussion of how to solve your typesetting problems using the lowly tab.

50 **Paul Rand.** Steven Heller's comprehensive new book on Paul Rand puts Rand's career in perspective. *By John D. Berry*

Changes at *U&lc*

This issue of *U&lc* is the last one that we shall be printing.

We have had pressure over a long period of time to modify our approach. There have been the economic demands of ever increasing competition from other graphics publications. Then there has been the increased interest of many of our readers in the Web as a purveyor of information. Taken together, these facts have led us to decide that it is time to stop printing *U&lc* as we have all known it, and to focus on a powered-up version of the online magazine, *U&lc Online*.

The Web version of *U&lc*, whose address is www.uandlc.com, started about a year ago, and is still in its editorial development stage. *U&lc Online* is different from the printed *U&lc*, which has been highly graphically focused. *U&lc* in the future will focus on editorial content and the provision of written, rather than graphical information.

U&lc has had a long and illustrious history and has won over 100 awards for excellence, from organizations such as AIGA, SPD, TDC, and many others. Except for one issue, *U&lc* has appeared without a break for about 27 years, over 100 separate issues.

The range of talented people who have worked on *U&lc* over its history are far too numerous to mention here. A very few of the key people that can be singled out as having had considerable influence would include:

Herb Lubalin, whose design direction in the first issues helped establish the shape and style of the future editorial policies of the magazine.

Ed Gottschall, who provided a creative but firm hand on the editorial direction of the publication for many years.

Margaret Richardson, who further developed editorial content, and kept the publication current and vibrant for about eight years.

John Berry, who has brought an important and steadying influence on the magazine, and not allowed us to forget about type and typographic excellence.

The editorial idea has always been to show examples of the best in evolving graphic style, with a typographic bias. We know from conversations with our readers, and from the answers to questions that we have asked from time to time in questionnaires, that what we have done has been useful and entertaining. This has been gratifying, and we will endeavor to continue to find ways to maintain these standards in future Web issues of *U&lc*.

It has been a privilege to create issues of *U&lc* and to earn the loyal support and encouragement from so many of the thousands of regular and engaged readers. It has been our good fortune to be able to serve you through all the years. Thank you.

We look forward to your involvement in *U&lc Online*. Please try it for a while and let us know what you think.

Mark Batty, *President*

Note If you have any questions about the *U&lc* transition, or would like to get in touch with us, please contact Rebecca Pappas (circulation and subscriptions) at *rpappas@itcfonts.com*, or John Berry (editorial) at *jberry@itcfonts.com*, or fax us at (212) 949-8485.

Some readers with paid subscriptions have an unused portion of their subscription price outstanding. We shall be sending out checks during the next quarter.

U&lc

Upper & Lower Case
The international journal of graphic design and digital media published by International Typeface Corporation

Executive Publisher:
Mark J. Batty
Editor & Publisher:
John D. Berry

Art Direction and Design:
Deanna Lowe

Design Director:
Clive Chiu
Production: Miu-Li Tam

Associate Publisher: Rebecca L. Pappas

Advertising Sales:
Rebecca L. Pappas
Phone (212) 880 5431
Fax (212) 880 5454

Distribution: Edward Wormly

For information on existing subscriptions fax (516) 756 2604

List Rental Office:
Worldata
(561) 393 8200 www.worldata.com
©1999 International Typeface Corporation.
U&lc (ISSN 0362 6245) is published quarterly by International Typeface Corporation, 228 E. 45th Street, New York NY 10017

U.S. Subscription Rates:
$30 for three years
Foreign Airmail Subscriptions:
$60 U.S. for three years
U.S. funds drawn on U.S. Bank

To Contact ITC:
Call (212) 949 8072
Fax (212) 949 8485
Email
General: info@itcfonts.com
Editorial/Production: ulc@itcfonts.com
Circulation: ulc@itcfonts.com
Advertising: rpappas@itcfonts.com
Web
www.itcfonts.com

Periodicals Postage Paid at New York, NY and additional mailing offices
Postmaster: Send address changes to *U&lc* Subscription Department, P.O. Box 129, Plainview, NY 11803-0129

ITC Operating Executive Board 1999:
Mark J. Batty, President and CEO
Randy S. Weitz, Controller
Ilene Strizver,
Director of Typeface Development
ITC Founders:
Aaron Burns, Herb Lubalin,
Edward Rondthaler

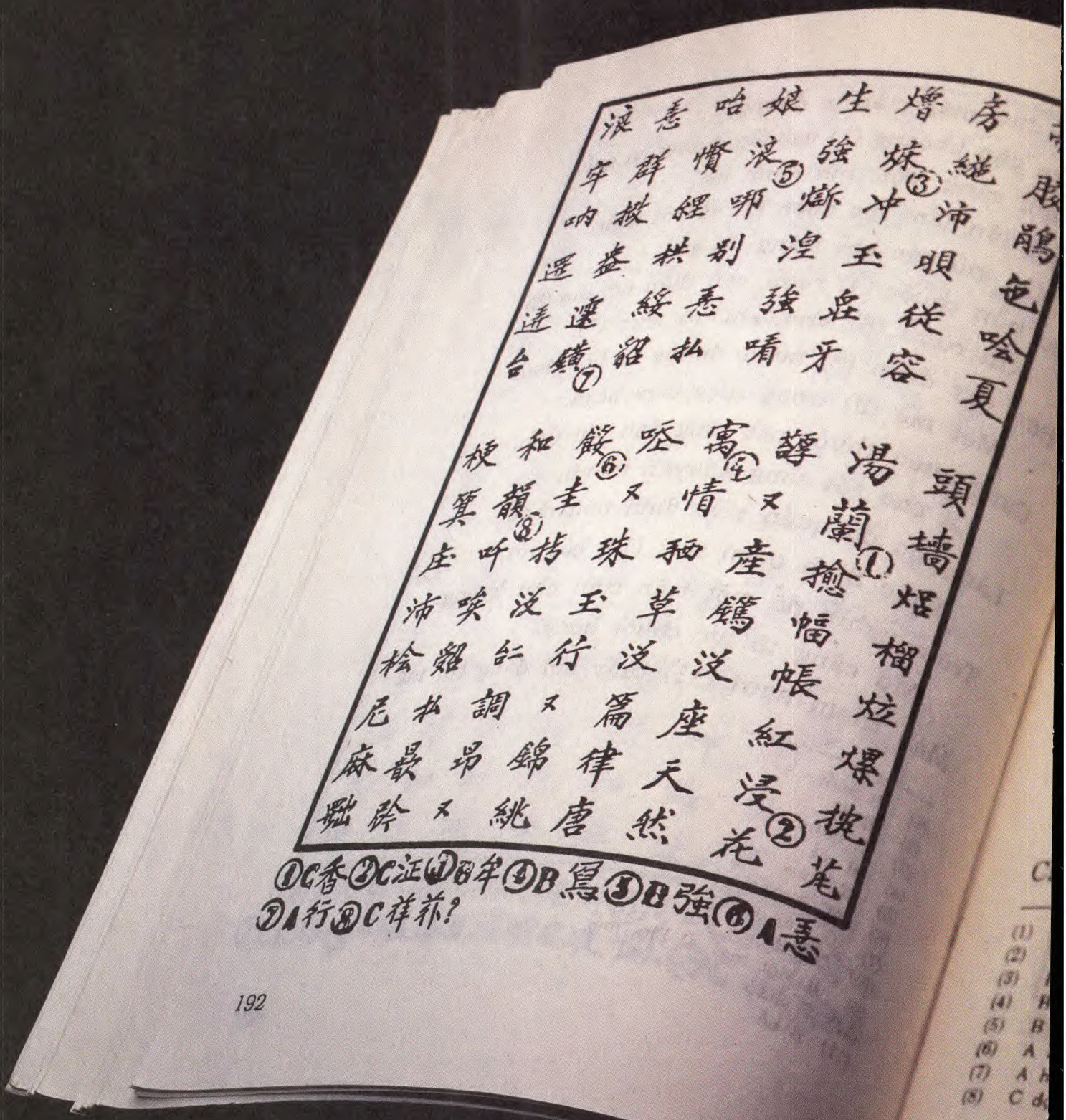
ITC, *U&lc* and the *U&lc* logotype are registered trademarks of International Typeface Corporation

Microfilm (16mm or 35mm) and microfiche (105mm) copies of U&lc are available from UMI, 300 North Zeeb Road Ann Arbor, MI 48106-1346
Phone (800) 521 0600 or (313) 761 4700
Fax (313) 761 3221

Photography on pages 6-7
©1999 James Worrell,
New York, NY

International Typeface Corporation

SOYOIL BPA



①C香 ②C汪 ③B年 ④B寫 ⑤B強 ⑥A恚
⑦A行 ⑧C祥祈?

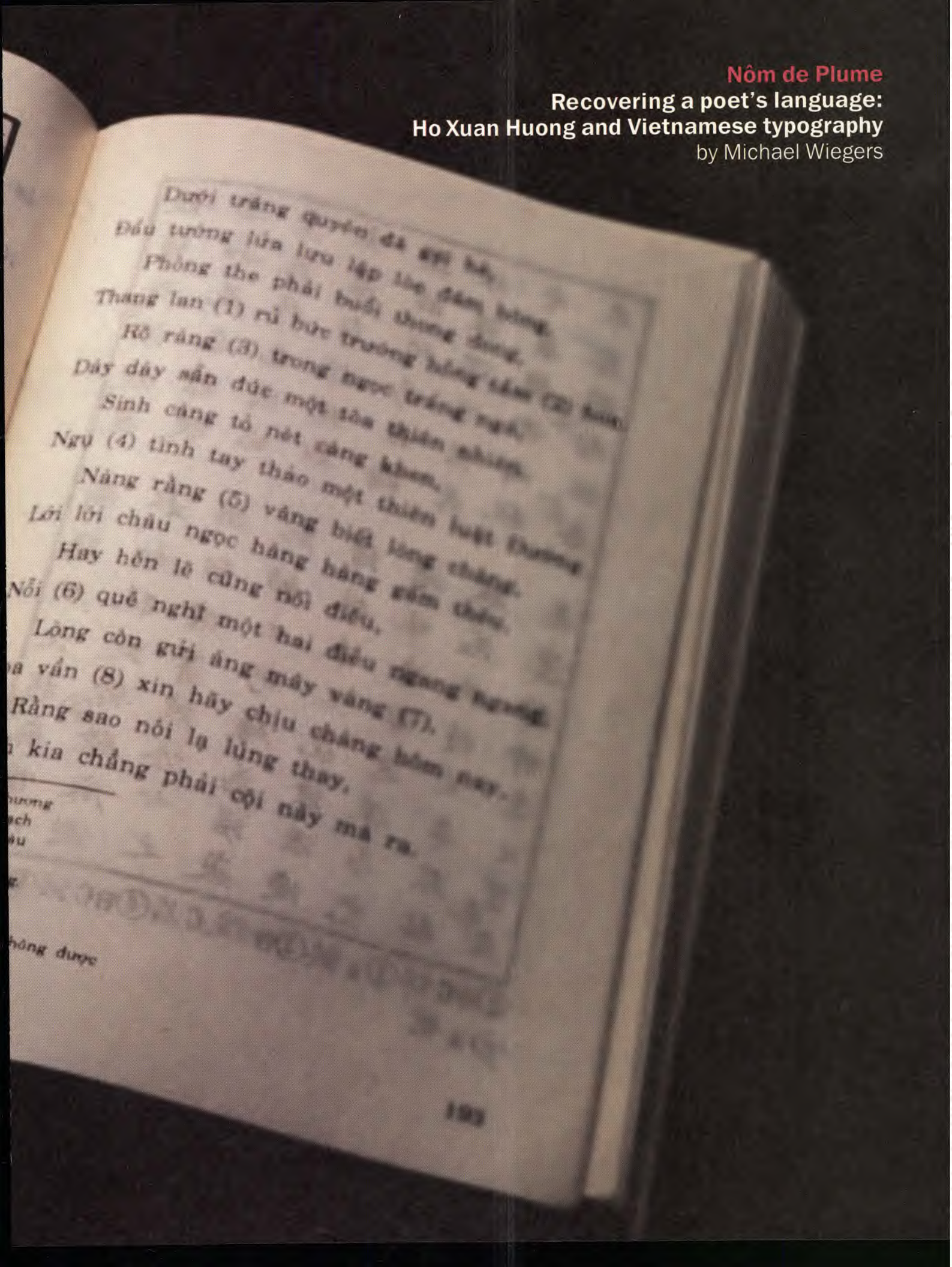
192

The Tale of Kieu, written in *chu Nôm* (left) and in modern *quoc ngu* (right)
Photograph by James Worrell

Nôm de Plume

Recovering a poet's language: Ho Xuan Huong and Vietnamese typography

by Michael Wiegers


Dưới trăng quyên đã gọi hồn,
Đâu tường lửa lựu lập lòe đâm bông.
Phòng the phải buổi thong dong,
Thang lan (1) rủ bức trướng hồng tâm (2) hoa.
Rõ ràng (3) trong ngọc trắng ngà,
Dày dày nắn đúc một tòa thiên nhiên.
Sinh càng tỏ nét càng khen,
Ngụ (4) tình tay thảo một thiên luật Đường.
Nàng rằng (5) vâng biết lòng chàng,
Lời lời châu ngọc hàng hàng gấm thêu.
Hay hèn lẽ cũng nối điều,
Nỗi (6) quê nghĩ một hai điều ngang ngang.
Lòng còn gửi ánh mây vàng (7),
a vấn (8) xin hãy chịu chàng hôm nay.
Rằng sao nói lạ lùng thay,
n kia chẳng phải cội này mà ra.

ương
ch
ầu

g.

hông được

永時寺
慧眼大圓明窮盡一乘并四智
真究竟高超十聖與三賢
59

Gate of Vinh Tru Pagoda in Hanol's old quarter, with inscriptions in *chu Han* and *chu Nôm*, and modern signs in the Latin-alphabet *quoc ngu*.

The short history

of Vietnamese typography is rooted in the country's ancient writing systems and its tumultuous history of foreign invasion – first and repeatedly by northern neighbor China, and later by the West. Each foreign invasion was followed by rebellion, internal turmoil, and further invasion. This political turmoil – and subsequent efforts to establish autonomy – is mirrored in the very writing systems the Vietnamese culture used to identify itself in its stories, histories, and documentation.

For 2000 years before this century two calligraphic writing systems were used: *chu Han* and *chu Nôm*. *Chu Han*, the Chinese writing system that was adopted in the first century, was used for poetry, and became the system through which the hierarchical structure, civil service protocol, and Confucian teachings of mandarin rule were delivered. While it was a favorite of ruling-class scholars, *chu Han* did not represent spoken Vietnamese, so in the tenth century, *chu Nôm*, or the vernacular, was created. The calligraphic *Nôm*, which at times looks similar to *chu Han*, represents spoken Vietnamese. The two systems share some characters, but there are more than 6000 *Nôm* characters which are completely unique, and the rest are *Han-Viet* (Vietnamized *chu Han* – Chinese characters with Vietnamese pronunciation). At first *Nôm* was used to record names (family names, first names, place names, plant and animal names, etc.), folk poetry, sayings, customs, ceremonies, and events for the emperors. Quickly it was adopted for religious purposes. Finally it was used for recording histories and became the script of choice for poets, who liked it particularly for its subversive possibilities. Stories and poetry, including great

梅樹滿林春結菓

Vietnamese classics, were written in *Nôm*. By 1800, *Nôm* had become the carrier of Vietnamese culture.

One writer whose work is still widely read throughout Vietnam is the famous nineteenth-century poet Ho Xuan Huong. Her poetry ranks with other Asian classics, yet outside of Vietnam few know of her, partly because of the years of war and colonization but more significantly because she wrote in *Nôm*. And she was a woman writing feminist poems in a period of patriarchy. Her poems, filled with double entendre and cloaked in sexual innuendo, symbolically emasculated local leaders and community figureheads while at the same time addressing social and philosophical concerns. That she wrote in *Nôm* was one more subversive act.

It was only in the twentieth century that *quoc ngu* ("national script"), the writing system read by modern-day Vietnamese, came to prominence. With French colonization, education in *quoc ngu*, as opposed to *Nôm*, was made mandatory, as a way to decapitate the country's traditionalist, intellectual elite. Even the anti-colonial insurgency adopted the new, simpler *quoc ngu* as the most direct way to reach the population. With its dissemination, literacy in *Nôm* vanished in a single generation. Ho Xuan Huong's poetry and other great works of Vietnamese literature, as well as historical accounts, family records, tombstones, monuments, temple writings, and traditional medicine practices, became inaccessible, relics ensconced in museums and libraries.

I had read two of John Balaban's translations of Ho Xuan Huong's poetry in *Locusts at the Edge of Summer*, a book we published at Copper Canyon Press, which was nominated for the 1998 National

Above: Page from a phrasebook for reading Buddhist inscriptions in *Han* and *Nôm* characters. Opposite: *Chu Han* inscription.

Below: Main gate on the way to the sacred Perfume Pagoda, with both *Han* and *Nôm* writing. Opposite: Gate at Hanoi's Quan Su Pagoda, rebuilt in 1942 on the site of an ancient village, showing *quoc ngu* arranged in the style of *Nôm*.

Book Award in poetry. I didn't know much about her, or about Vietnamese poetry, but on several later occasions I heard Balaban read some of her poems aloud. Both his translations and her originals had a beautiful, unstoppable music. The music, a siren's song, led to further teasing, enticing complications: our goal became to publish a "tri-graphic" book, featuring Ho Xuan Huong's poetry in the *Nôm*, as she wrote it; the *quoc ngu* that Vietnamese readers use today; and Balaban's translations into English.

In early 1999 I joined Balaban on a trip to Hanoi, where we met with literary scholars, publishers, and *Nôm* historians, while he finalized his research on Ho Xuan Huong. We were trying to locate versions of her poems in *Nôm*. Since *chu Nôm* was always transcribed by hand, finding handwritten instances of her poems proved as difficult as the translations over which he had labored for fifteen years. As guests of the national publishing house The Gioi, we encountered many skeptics right from the start: "You can't translate her poetry, it's too difficult," and "You can't print *chu Nôm*." Even over dinner a visiting German professor, overhearing our conversation, approached us to say that the Vietnamese had no typographic design of their own: "It's all Chinese or the Latin alphabet, from the French."

On the streets of Hanoi, *quoc ngu* nearly overwhelms. The first-time visitor is struck immediately by the abundance of signage, each plastic placard competing for consumer and tourist attention with its jumble of colors and point sizes. To the western non-speaker, the signs are vaguely, visually familiar, composed of a narrow selection of caps, sans serif faces, and ostentatious calligraphy – all versions of *quoc ngu*, which in its best printed instances, with its

continued on page 48

CỬA PHÚC TỤC
BÉ ĐỘI GIỚI ĐẠP ĐẤT CHÂN CƠT NIẾT BÀN
PHẬT GIÓ DẾ MÂY NÊU ĐƯỜNG CHÍNH GIÁC
CỬA TỪ BI TIẾP ĐÃM TÙY DUYÊN
CHÚNG CHÂC NGỘ DẾ HUỆ TIẾN HÓA
TỪ BI HỈ XẢ
TUỲ DUYÊN
PHƯƠNG TI
TRANH THỂ SỰ TRẦN
KÍCH TRẦN DUYÊN MỘT GIÁC VÃNG GIỚI ĐỊNH TUỆ SÓM TU NHÂN THÀNH PHẬT
HOA BỐN MÙA CHÀO ĐÓN PHẬT ĐẠI

PAST PERFECT

THE LETTERING OF JOOST SWARTE

BY STEVEN HELLER

Style is not a four-letter word, yet it does imply superficiality, conformity, and fashion. The Moderns condemned these attributes as detrimental to clear and efficient communication. And although the Postmoderns reveled in stylisms, they insisted that their own were not just fads or fancies but necessary stimulants to insure more engaging communications. The pendulum swings: today's nay-sayers warn that obvious style must be avoided, because it relegates the designer to a prison of the ancient or recent past. Style is condemned as a tool of obsolescence.

ROYAL
13
JK
joost
©87
warte

BOEKEN
1928
LOEKEN
11-21 MAART

SWARTE'S LETTERING *not only evokes the art moderne style, it is it reincarnate. But rather than simply mimic a bygone age, he makes it inexplicably his own.*

H. DE VRIES
BOEKEN 1905/1995

OP EIGEN HOUTJE KUNST

VAN REEKUM MUSEUM

ANTWERPEN

EEN NIEUW GEBOUW VOOR DE

TONEELSCHUUR

VOORGESPIEGELD DOOR JOOST SWARTE

ARLING•
CAMERON•
SWARTE•

But style is also a signature, which need not be insincere or bankrupt. It is certainly a surface coating, but it can also be a cue for the emergence of an underlying visual persona, born of complex aesthetic and conceptual issues. Remember, graphic design is as much about signaling a message to a receiver in a unique, sometimes idiosyncratic way as it is about neutrally conveying ideas and information. When style is efficiently used, it serves as an identifier and an entry point. At its most successful, style modifies language as an accent, indicating from where and perhaps from whom the message derives.

As style goes, the graphic narratives and distinctive hand-lettered typography of the Dutch designer, illustrator, and cartoonist Joost Swarte form a tapestry of twentieth-century influences as viewed through a visionary's lens. Swarte's style draws directly from one of the century's most ornamental epochs, in the 1920s and 1930s, when *art moderne* (or art deco) reigned supreme as a commercial alternative to utopian Modernism. But in Swarte's interpretation of these fundamental modernistic attributes, among them rectilinear letter forms and ziggurat/sunburst printer's ornaments, they are adapted as elements of a personal vocabulary. Swarte's routine references to the past are so consistent that his ownership is undeniable. Despite déjà vu among those of us who know the origin of his most common hand-lettered faces, over the course of his development they have become inextricably wedded to his own hand. Swarte revives letters that were used over half a century ago, not simply for the sake of pastiche but to express his own aesthetically playful urges.

Swarte's is a seamless weave of both *moderne* and comic influences. His work is multidimensional and relies on letter forms to complement his narrative drawings. Of the latter, the simple linearity of the cartoon character Tin Tin by the Belgian artist Hergé is most apparent. "In the beginning I drew in Hergé's style to study how he did it, and I found it suited me well because I

DUELLEREN IS NIET MEER ZO IN DE MODE. OOIT STOOTTE MEN ELKAAR VOOR DE LOL VAN HET PAARD MET EEN LANS. ALS MEN LIEVER GEEN PRIK DOOR HET HART KREEG, WAS HET VERSTANDIG DE TEGENSTANDER ZAND IN DE OGEN TE STROOIEN, OF ZIJN BLIK AF TE LEIDEN MET EEN WAPENSCHILD. HET WAPENSCHILD DROEG OM DIE REDEN EEN KRACHTIGE AANDACHTTREKKENDE AFBEELDING. DIE AFBEELDING WAS ONTLEEND AAN EIGENSCHAPPEN VAN ZIJN DRAGER, VAAK ZO RAAK GETROFFEN, DAT HET SCHILD MEER PERSOONLIJKHEID HAD DAN DE DRAGER ZELF.
DOOR DE VERWARRING DIE DIT TEWEEGBRACHT STOOTTE EEN TEGENSTANDER ZIJN LANS VAAK STUK OP HET SCHILD DAT HIJ VOOR DE DRAGER AANZAG.

FAMILIES, DIE GEBREK HEBBEN AAN EEN STERK EIGEN GEZICHT, MOGEN BLIJ ZIJN ALS ZE OVER EEN FAMILIEWAPEN BESCHIKKEN. ZE HOEVEN NIETS VAN ZICHZELF PRIJS TE GEVEN. MEN KAN AAN HUN WAPENS ZIEN WAT VOOR EDEL GESLACHT ZE STAMMEN.

MET ALS DE FAMILIES ZONDER GEZICHT, WILLEN DE ZEVEN KUNSTEN, TOCH VOORTKOMEND UIT OUDE GESLACHTEN ALS DE MUZEN EN DE VRIJE KUNSTEN, ZICH NIET GRAAG BLOOTGEVEN. WAAROM ZE ZICH DAN OOK NIET EERDER VERSCHOLEN HEBBEN ACHTER EEN EIGEN WAPENSCHILD, HEB IK NOOIT BEGREPEN.

LOUISE TE PAS DUBOURGH

HARD TO BELIEVE *that Swarte has the patience to letter something so meticulously by hand, and then not digitize it for future use. But the joy of his art is his total obsession with form.*

could draw so many details in architecture and objects," explains Swarte, with a nod to his passion for buildings and ephemeral design objects. Swarte coined the term "the clear line" to describe Hergé's approach and his own. Yet he is quick to affirm that the line alone is only a means to an end.

Swarte uses lettering and line drawing like personal speech. His singular vision emerges through dramatic, witty, and absurd comic images in which these characteristics merge into a total narrative. As a designer he enjoys artifacts of the past, but as a storyteller he starts from zero. And where he diverges from his main influence is clear in this statement: "Hergé tries to take the reader to the real world; I take the reader into my world."

The galaxies for Swarte's world are comic strips, children's books, record covers, posters, wine labels, shopping bags, *ex libris*, magazine covers, postage stamps for the PTT (the Dutch postal service), and architectural interiors. He has published his own comics magazines, including *Tante Leny* (Aunt Leny) and *Vrij Nederland* (Free Netherlands; the original *Frij Nederland* was an anti-Nazi underground newspaper), and he has been a contributor to *Submarine* (a Belgian counterculture journal), *Charlie* (a French humor paper), *Humo* (the Belgian TV and radio guide), the Dutch comics magazine *Jippo*, and issues of *Raw*, through which he was introduced to the American public. Whether a publication contains an exclusive collection of his work or the occasional contribution, there is no mistaking a Swarte for the work of any other artist. Style combined with conceptual mastery is a virtue.

Swarte's style is ultimately secondary to the tales he tells. Six stories originally published in *Charlie*, for example, were collected in the 1983 book *Modern Art*, of which the title story is a satire on the nature of style and art. It stars Anton Makassar, one of Swarte's cartoon alter egos, about whom Swarte says: "As always with comics, you invent your character out of your character. So that parts of yourself come out of a character in extremo." Another Swarte stand-in is the character Jopo de

SWARTE DOESN'T *hand-letter in order to market alphabets. His work is almost always done to supplement a poster, book, or wine label. The lettering shown on these pages is in perfect synch with his comic, Tin Tin – inspired drawing style.*

Pojo (he chose the name because it sounded so pleasing), who reflects Swarte's shy and isolated side; Makassar (named after the city in Indonesia, with a nod to the Victorian furniture-doily) suggests the artist's self-proclaimed professorial side. "He is a bit of an inventor. He always comes up with crazy ideas, and is proud of himself. That's me too." The third part of the personality puzzle is Pierre Van Ganderen (which translated means "of simple mind"). "He is a working man who does what he has to do, who is a bit childish and sometimes naïve."

Swarte is not wedded to conventional cartoon situation comedies; he varies his storylines as much as he pushes the technical boundaries, to transcend any hint of nostalgia. For example, although Makassar resembles 1920s comic artist George McManus's "Bringing Up Father," it is clearly synthesis, not revival. "A young artist must grow out of the past to build up a solid background," says Swarte. "But one must find one's own way out of nostalgia, and stop looking too much over the shoulder." When Thirties type design and early twentieth-century cartooning converge, a certain timelessness is evoked. Of Swarte's mastery, Art Spiegelman, former editor/publisher of *Raw*, explains, "He has a refined visual intelligence wedded to a sense of humor and history. He experiments within a tradition, and is always trying things that are so daring yet made so simple that by the time they are accomplished it looks so easy that it belies the courage involved."

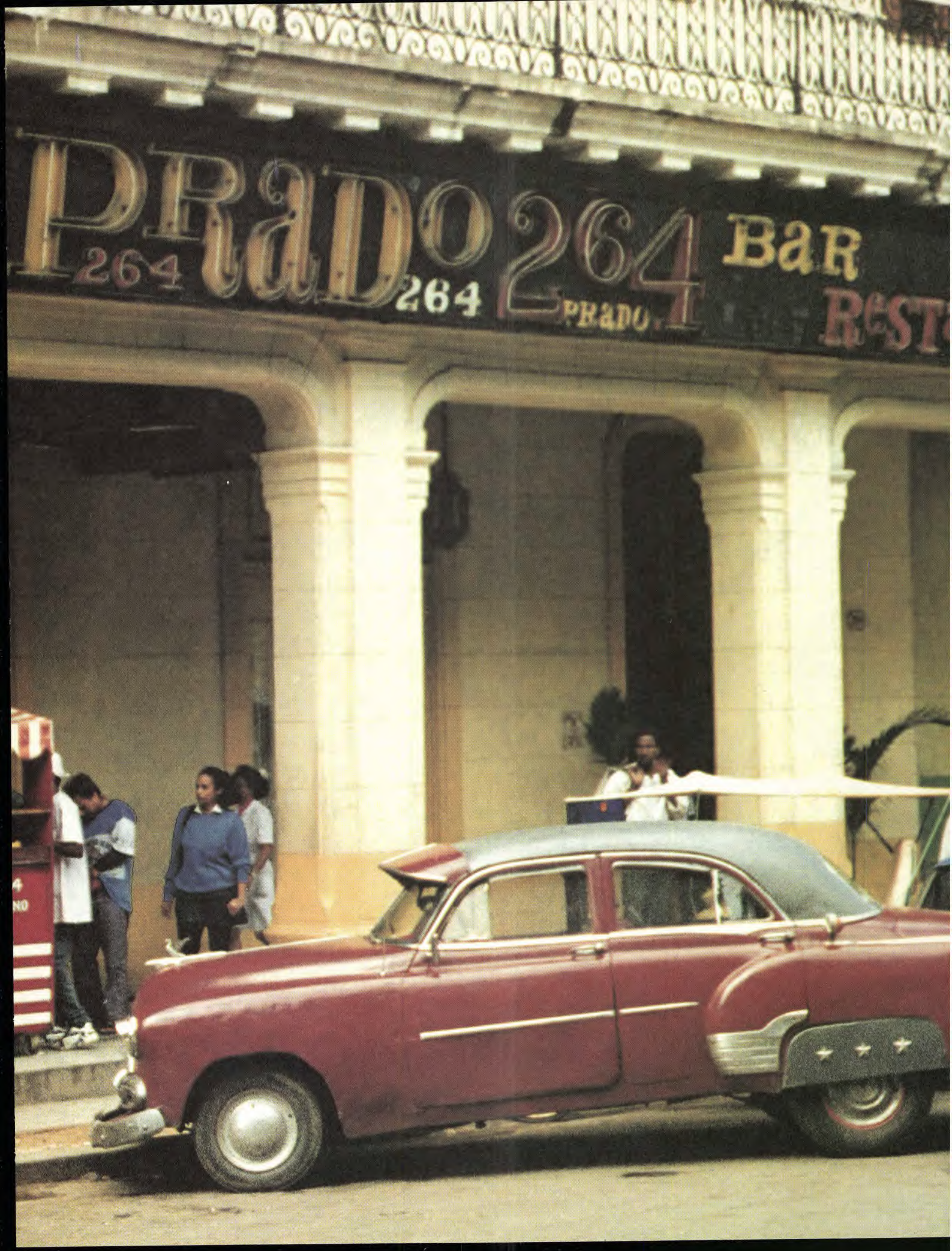
Every part of Swarte's lettering and drawing is meticulously rendered. His clear line may be reduced to the necessary strokes, but his images are flooded with ideas. Ironically, in an era when coarse, expressionistic *"art brut"* is in vogue, Swarte's circumspect precisionism is often called retro. Yet attention to detail is not stylistic conceit: it is timeless.

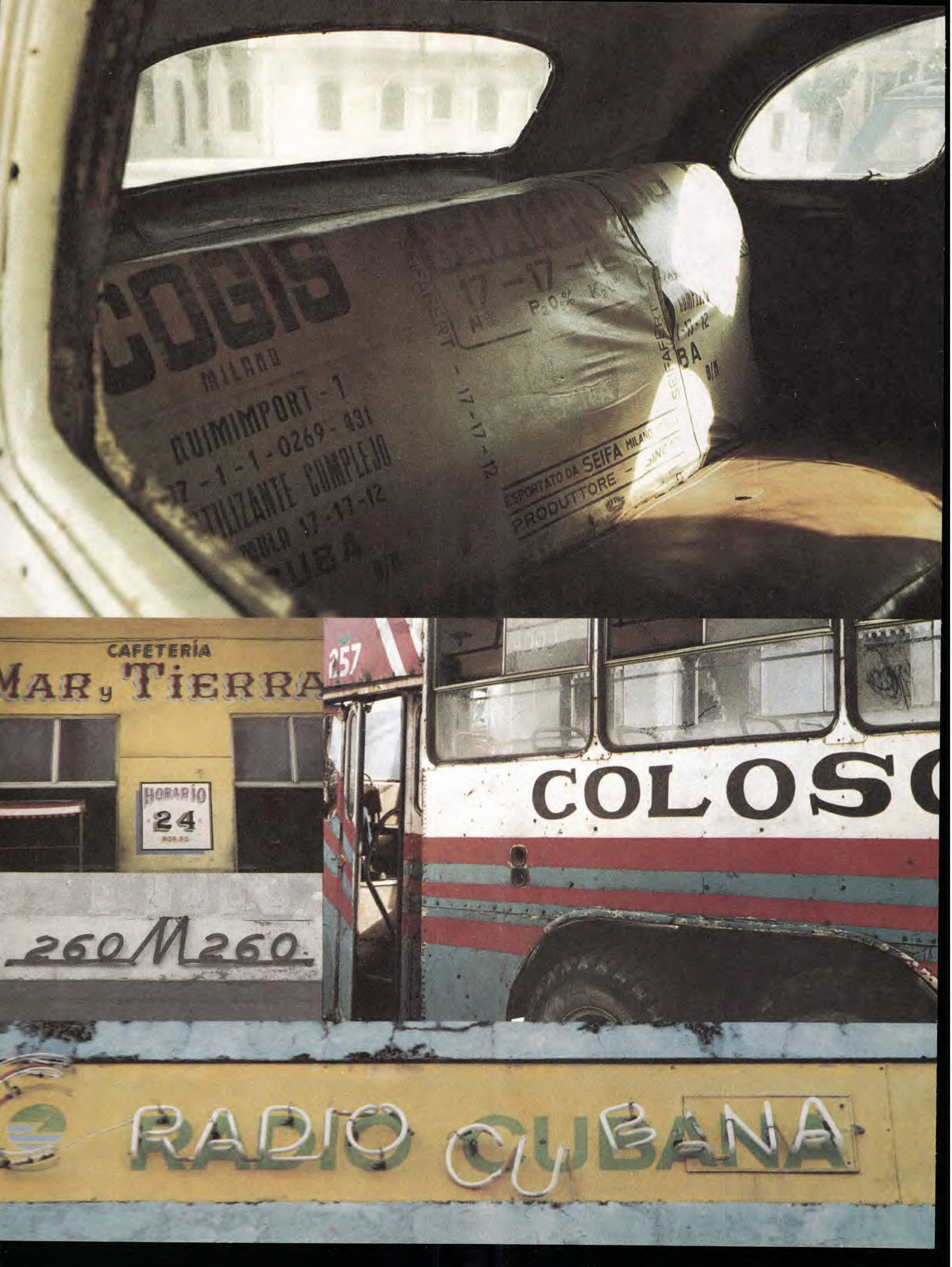
Steven Heller is author of *Paul Rand* (Phaidon) and *Design Literacy [Continued]* (Allworth, Fall 1999).

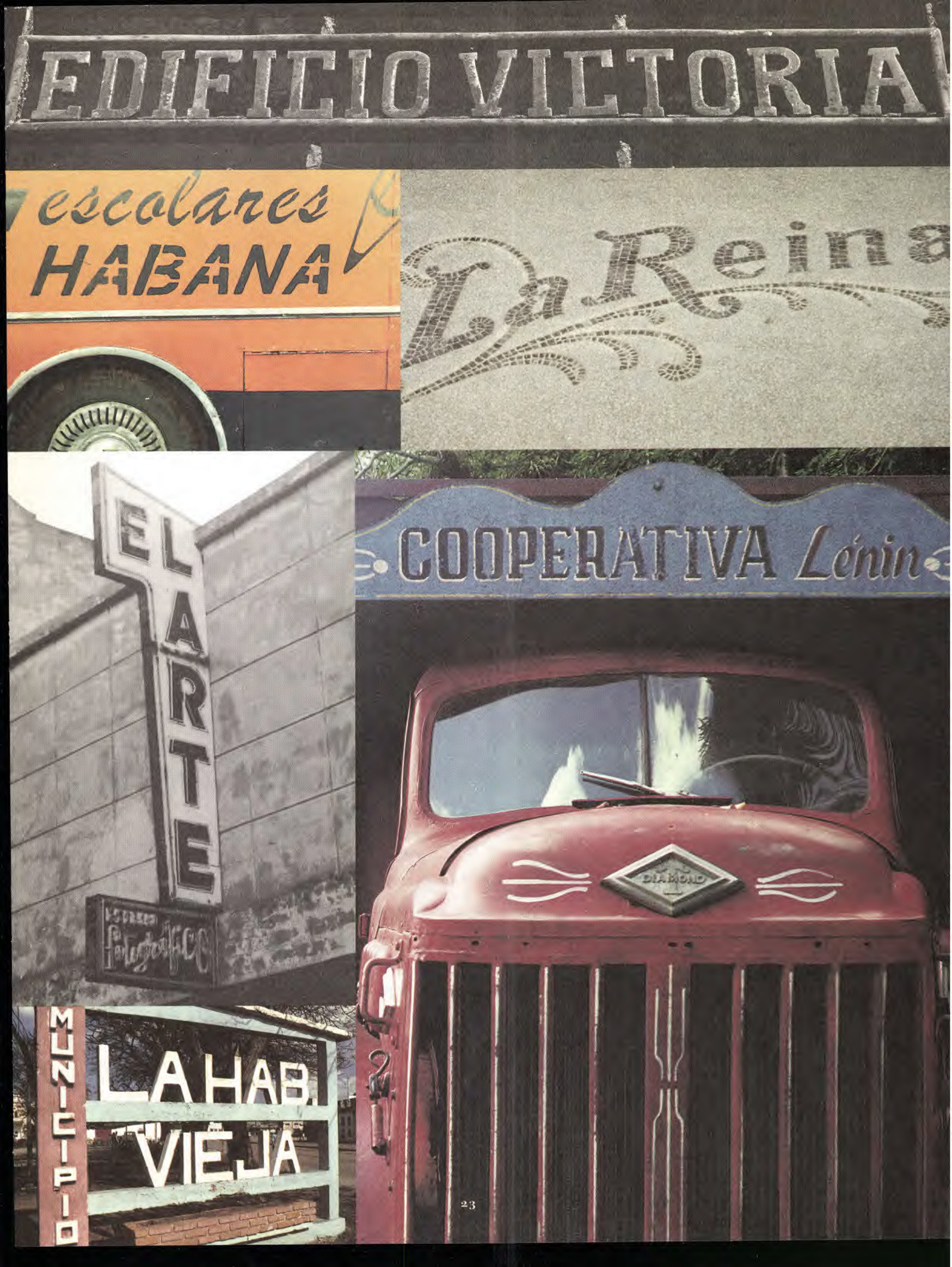
HEADLINE / SUBHEAD / BYLINE: ITC STENBERG TEXT / BIO: ITC CONDUIT LIGHT, LIGHT ITALIC CAPTIONS: ITC KABEL BOLD, ITC CONDUIT MEDIUM ITALIC

Signage in CUBa

Type designer **Pablo A. Medina** took his camera to Havana to record the variety of signage and lettering in daily life.


PRADO 264
264
264 PRADO
BAR


MILANO
QUIMIMPORT - 1
17 - 1 - 1 - 0269 - 031
FERTILIZANTE COMPLEJO
ESPORTATO DA SEIFA MILANO
PRODUTTORE
CAFETERÍA
MAR y TIERRA
HORARIO
24
257
COLOSO
260 M 260
RADIO CUBANA


EDIFICIO VICTORIA
escolares
HABANA
La Reina
ELARTE
COOPERATIVA Lénin
MUNICIPIO
LA HAB.
VIEJA
DIAMOND

TAXI
EMPRESA
DE
SERVICIO
COMUNALES
TALLER
C. HABANA
CAF
ACUEDUCTO
CIUDAD HABANA
CHAPA: HF20131
HE AQUI NUESTRA MAS FIRME COLUMNA,
NUESTRA MEJOR TROPA, LA ÚNICA TROPA QUE
S CAPAZ DE GANAR SOLA LA GUERRA: ¡ES
ROPA ES EL PUEBLO!
FIDEL CASTRO RUZ. 8 de ENERO de 1
SEGUNDO PREMIO
ARQUITECTOS
MORALES Y Cía
CLUB DE LA HABANA

HEADLINE: ITC BOLT BOLD. TUNG. ITC BODERA No. 216 MEDIUM. BIO. ITC MODERA No. 236 LIGHT, BOLD

Chapels, beer & *case-dust:*

PRINT UNIONS THEN AND NOW

Members of the printing profession and their allied trades (compositors, machine minders, etc.) were the first tradesmen to form structured self-representational bodies. They appeared first as guilds, then as Chapels, and finally as unions. They tried to govern pay, they campaigned for better working conditions, and they trained generations of apprentices. ¶ From the outset, printers constituted a rare educated section of the working class, and they used this superior knowledge to rise up in opposition to their masters. This strength grew over time, as the number and types of union blossomed and the degrees of militancy varied. In the late twentieth century, the unions, through the strength of the closed-shop system, had a stranglehold over employers and the majority of typesetting that was executed in or around newspapers. But today, the position

BY PATRICK BAGLEE

of unions, and of those they represent, seems confused at best, and faces regular challenge. What brought the unions to this point? And where might they go in order to survive?

The growth of the printing industry in Europe was restricted by governments made paranoid by the risk of the production of illicit religious and political propaganda. In 1586, virtually every regional printing press in England was closed down, except for the University presses and those printers within the city of London. Demand for print from a poorly educated public remained low, and it wasn't until at least 1725 that most decent-sized towns in England had a printing press. The state remained in control; infant trade organizations were punished, under the common law of conspiracy, and so were forced to meet in secret.

From the seventeenth century onwards, as the size of printing offices grew, larger groups of men were able to coordinate their activities more effectively. Joseph Moxon in *Mechanick Exercises* (1693) refers to "Chappel" as a body within individual presses governed by self-imposed rules. The term Chapel is thought to date to William Caxton, who set up the first printing office in the British Isles at Westminster Abbey. Within these fledgling professional groups, penalties were developed against swearing, fighting, abusive language, and dropping composing sticks. And punishment was delivered with enthusiasm. If they couldn't pay their fine (usually a few pennies), offenders would be spread over the correcting stone and given a severe beating. These and many other traditions remained, in one form or another, well into the 20th century.

In Britain, a catalyst in the growth of union activity was beer. Apprentices' initiation ceremonies included anointment with strong ale. Benjamin Franklin, employed in the London printing industry in 1725, was fascinated by his colleagues' propensity for beer: runners were employed to purchase beer both before and with breakfast, as well as at six o'clock and at home time. The close proximity of two or three printing offices to a public house would lead to organized meetings, usually at weekends. The London Society of Compositors, formed in 1845, listed the

THE PRINTER'S SCOURGE

How to Avoid it

KEEP clean. Live a regular life. Get plenty of sleep.

Keep your teeth clean and in good order.

Wear clean clothes and keep the feet dry.

Always wash your hands and face before meals.

Bathe frequently, if possible every morning. A warm bath with soap once or twice a week is desirable, with a cold bath each morning, following by a rub-down with a coarse towel.

Practise deep breathing regularly. Each morning when you get up take twelve deep, long, full breaths, and the same before you retire at night. During the day, whenever you have opportunity to go to a door or window, or go out of doors, practise deep breathing. Do not breath through the mouth. Do not practise deep breathing indoors.

Join the "anti-spit" crusade. Advocate the enactment and *enforcement* of laws prohibiting spitting on side walks, or crossings, or floors, or in street cars or other conveyances.

Do not bite a chew of tobacco from another man's plug, and do not permit others to bite yours.

Do not be afraid of the fresh air. Become an "open-air crank." Live out of doors as much as possible. Find all of your recreation in the open air.

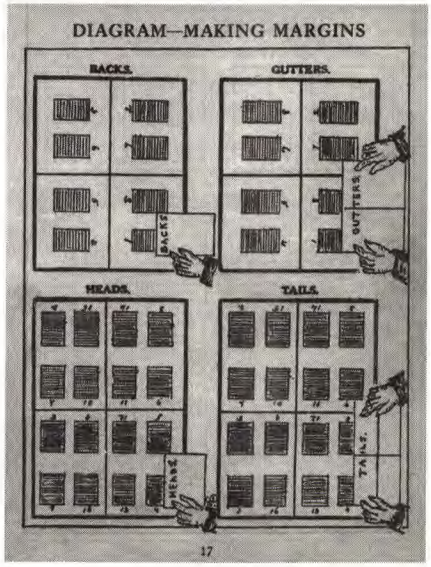
Walk two or three miles daily, if it does not over-tire you. If possible make it a point to take at least two weeks off each year and spend them in the open air, night and day.

Insist upon cleanliness in your surroundings, whether in home, office, shop, or factory. Tuberculosis thrives upon dirt.

Insist upon having an abundance of fresh air in the office where you are employed. Agitate for it. Fresh air prevents consumption.

If you are employed where a large number of other men and women are employed, and the office is poorly lighted and ventilated, and is not kept clean, agitate for better conditions.

63



THE HANDBOOK

The Compositors' and Printers' Handbook contained advice on health, workplace decorum, and imposition, as well as carrying ads from suppliers of composing technology. Bound in leatherette, the book was (4⅜" x 5½") and printed in single-color black.

Globe, the Three Herrings, the George, and the Falcon tavern among its early meeting places. (The Society, realizing the extent to which members used the free refreshment allowance, eventually moved to more salubrious premises.) Similarly, in the USA, the "drifter typesetters," traveling from town to town in search of work, had developed a reputation as well-read, hard-drinking craftsmen.

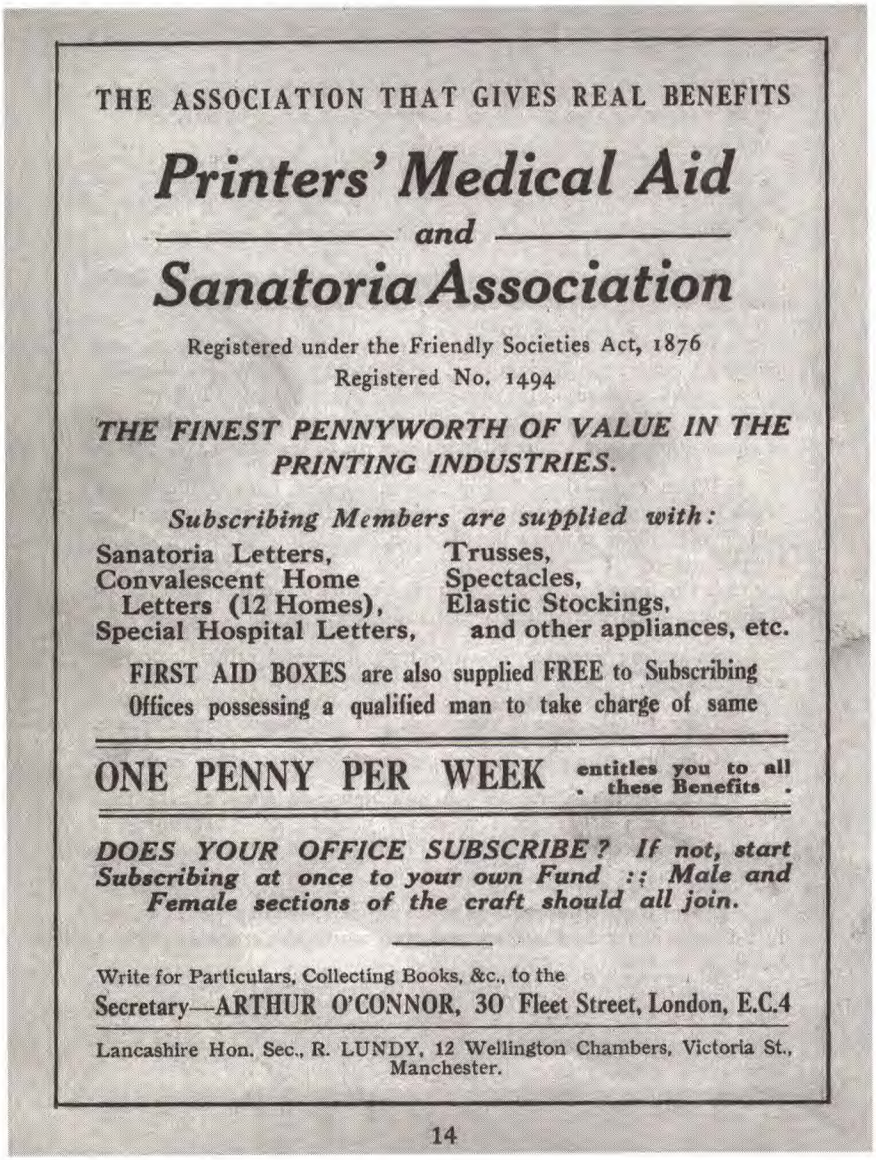
The concerns of the unions as they began to grow more organized centered on rates of pay, which they negotiated and protected on behalf of their members, and on working conditions. Anonymous books from the 1850s described most offices as "little better than ruins," shored up with timber against the weight of the presses. Late into the 19th century, the commonest cause of death among printers was diseases of the lungs – tuberculosis and consumption. Poisoning by breathing in "case-dust" (with its arsenic, lead, and antimony), along with poor ventilation, hastened the demise of many a union member. The death rate among printers in the UK in the 1860s was 47% higher than in the main population. It was through the unions' efforts that the average age of death for printers rose from forty-two in 1884 to fifty-one in 1914.

Evidence of this sort of vigilance can be found in the *Compositors' and Printers' Handbook*, published in 1919 by the London Society of Compositors. It was produced as a "work of reference on a small scale" for printing men, working in "the art preservative of all arts." In it can be found calendars, advertisements for seaside homes for consumptives, and extensive tables showing piece rates and overtime charges. One page, entitled "The Printer's Scourge: How to Avoid it," describes the best ways to ward off work-related illness. It advocates regular teeth cleaning, a warm soapy bath ("twice a week"), and a three-mile walk (daily if possible). It also encourages members to agitate for better working conditions, ventilation, and standards of cleanliness.

The unions were strong, nationally and internationally. In the United States, the National Typographical Union, followed by the International Typographic Union, campaigned for the same core requirements as their UK counterparts. It wasn't until the end of the nineteenth century and the introduction of the Linotype, first in New York and later in the UK, that the unions faced a serious technological threat, as schools were created to train the new Linotype operators. The union's reaction was to establish uneconomical rates for the machine, in order to decelerate the growth of the much more efficient machinery. Soon, only union members were allowed to operate the machines, which were most often found within the newspapers.

And it was in the newspapers, in the latter half of the twentieth century, that further and more profound changes were to take place. The introduction, first of phototypesetting and then of machines that allowed journalists to input copy direct from keyboard to page, was to threaten the entire foundation of the press system, and the vigorous union control in which it was held. The closed shop meant that newspapers would only accept artwork showing a union sticker, or fill job vacancies with union members. Bill Bryson, a former employee of the *Times* of London, recounts vivid experiences from the heyday of union activism and the beginning of the end: he was paid handsomely for a twenty-five-hour week, watched the employees enjoy three-hour lunches, and saw unions dictate to employers how many people they needed ("hundreds and hundreds") and how many they laid off in a recession ("none").

So the same technology that was denounced for destroying the quality of type


THE ASSOCIATION THAT GIVES REAL BENEFITS

Printers' Medical Aid
and
Sanatoria Association

Registered under the Friendly Societies Act, 1876
Registered No. 1494

THE FINEST PENNYWORTH OF VALUE IN THE PRINTING INDUSTRIES.

Subscribing Members are supplied with:

Sanatoria Letters,
Convalescent Home Letters (12 Homes),
Special Hospital Letters,
Trusses,
Spectacles,
Elastic Stockings,
and other appliances, etc.

FIRST AID BOXES are also supplied FREE to Subscribing Offices possessing a qualified man to take charge of same

ONE PENNY PER WEEK entitles you to all these Benefits

DOES YOUR OFFICE SUBSCRIBE? If not, start Subscribing at once to your own Fund :: Male and Female sections of the craft should all join.

Write for Particulars, Collecting Books, &c., to the
Secretary—ARTHUR O'CONNOR, 30 Fleet Street, London, E.C.4

Lancashire Hon. Sec., R. LUNDY, 12 Wellington Chambers, Victoria St., Manchester.

14

The lessons of the past *suggest that they will continue to be* IMPORTANT ADVOCATES ON BEHALF OF THE WORKER *in spite of themselves.*

design and typesetting also hastened the demise of the print union as a coordinated entity. As craftspeople retreated into isolation, and workforces were decimated, even the basic activities of the Chapel system, a survivor of several hundred years of change, seemed in mortal danger. The early '90s recession hit the printing industries very hard. People who were laid off simply left the industry.

These days, it seems that in both the UK and the USA, interest in union representation is on the rise. Despite the increasing sense of isolation craftspeople feel (or enforce on themselves), there are still many seeking new opportunities and new skills. Only a few years after the recession, the Amalgamated Lithographers of America became concerned because they were unable to find and train enough members to fill the vacancies that began to appear. In New York, the ALA, with 2,200 current and 3,200 retired members, started to run schools for those who needed to learn new skills, in HTML programming or in digital prepress techniques. And the GCIU (the Graphic Communications International Union) participates in similar activities. Each group feels sure that there has been a growth in interest in union representation, and an increased desire to protect and improve wages and conditions, fighting what they regard as a fat-cat culture.

So if this growth is genuine, will unions choose to remain relevant as we head towards the twenty-first century? The lessons of the past, and the wax and wane in union membership, suggest that they will continue to be important advocates on behalf of the worker in spite of themselves. What remains less clear is the ability of a union to understand and respond to such exponential changes as have been seen in the typesetting and printing industry. History has shown that change was resisted before it was adapted to – by which time it was almost always too late. Setting up retraining programs is one thing, but preparing for and anticipating change is where unions must focus their efforts, as they see notions of craft die and technologies almost entirely liberated. In an uncertain world, the idea of brother- and sisterhood has rarely felt so welcoming or been so important.

PATRICK BAGLEE *is Design Editor at Real Time Studios and chair of the Typographic Circle in London.*

HEADLINE / INTRO / BYLINE: ITC NEW WINCHESTER BOOK, BOOK ITALIC, BOLD, BOLD ITALIC TEXT / CAPTION / BIO: ITC NEW WINCHESTER BOOK, BOOK ITALIC, BOLD ITALIC

ITC MAGNIFICO™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,:;-&!?$€%()[][]⇐⇒

ITC Magnifico™ Daytime: www.itcfonts.com/itc/fonts/full/ITC2596.html

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,:;-&!?$€%()[][]⇐⇒

ITC Magnifico™ Nighttime: www.itcfonts.com/itc/fonts/full/ITC2597.html

ITC Magnifico Daytime & Nighttime – Tokyo designer Akira Kobayashi took his inspiration for ITC Magnifico Daytime and Nighttime from decorated typefaces from the 19th century. "Usually three-dimensional types are employed in gigantic headings in large posters," says Kobayashi, "but I thought it would be interesting if such decorative types were used as well in small sizes, say in 12 point." Kobayashi found examples of small three-dimensional typefaces on 19th-century printed cards, and studied these carefully to see how it was done. He subtly adjusted the details of his letterforms so they would work together at small sizes, sometimes modifying the angle of the "shadow" to keep the letterforms looking as simple as possible. The typefaces include arrows designed to match the type.

FONTEK.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,:;=&!?¥€%()\{\}[]

ITC Talking Drum™ Caps: www.itcfonts.com/itc/fonts/full/ITC2601.html

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,:;=&!?¥€%()\{\}[]

ITC Talking Drum™: www.itcfonts.com/itc/fonts/full/ITC2601.html

ITC Talking Drum – British designer Timothy Donaldson has obviously had some fun in designing ITC Talking Drum, a bold, spiky face with four versions of every letter. As ITC's Colin Brignall points out, "Tim Donaldson has designed a truly unique new sans serif, in which the ascending and descending elements of the cap and lowercase letterforms have been carefully thought out in order to provide an interesting texture when used in word sets." Thick, diagonal stroke-ends give the lowercase a scooped-out look, and the capital letters, especially the variants in the Talking Drum Caps font, use a heavy diamond shape to suggest a playful contemporary version of textura type. Talking Drum is dramatic and witty, and surprisingly versatile for such a highly stylized face. Donaldson has included several ornaments and patterns to complete the set.

Akira Kobayashi *hopes that ITC Vineyard will function as "a new kind of copperplate script which is not too formal and easier to read" than its 18th-century predecessors. The letterforms are not obviously script, but they give the feeling of a flowing hand. "The type retains some of the quality of copperplate scripts," says Kobayashi, "but the differentiation between thicks and thins is not very sharp. There are a few cursive forms, but most of the letters are romanized: they are almost upright and not joining. Occasional flourishes are casually interpreted from various sources such as the lettering on English trade-cards and writing masters' copybooks." The normal caps can be used together; the dramatic swash caps would collide with each other, so they should only be used with the lowercase. Each of the fonts includes several extra characters, such as an alternate lowercase d, a Th ligature, and swelled rules and flourishes.*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzdThfifl
1234567890.,:;-&!?$€%()[]{}[]...

ITC Vineyard™ Regular: www.itcfonts.com/itc/fonts/full/ITC2594.html

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzdThfifl
1234567890.,:;-&!?$€%()[]{}[]...

ITC Vineyard Bold™: www.itcfonts.com/itc/fonts/full/ITC2595.html

FONTEK.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,:;-&!?$€%(){}[]

ITC Mudville™: www.itcfonts.com/itc/fonts/full/ITC2604.html

ITC Mudville straddles the line between inline and outline type.

ITC Mudville – ITC Mudville was Christopher Wolff's entry in the 1998 *U&lc* Type Design Competition, for which he won an Honorable Mention (Display). Mudville evolved from variations on hand-lettering that Wolff had done on a variety of projects over the years. The underlying shapes of the letters are formal roman letterforms, but the actual strokes retain the look of letters sketched casually on a layout. Mudville straddles the line between inline and outline type designs. It recalls some of the styles of popular lettering used in display advertising in the '20s.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,:;-&!?$€%(){}[]

ITC Weber Hand™: www.itcfonts.com/itc/fonts/full/ITC2605.html

ITC Weber Hand is deceptively simple-looking.

ITC Weber Hand – LisaBeth Weber's eponymous typeface ITC Weber Hand is deceptively simple-looking. It's a handwriting face in a light, monolineal style with a slightly formal, almost angular appearance. Weber, who is an accomplished singer/songwriter as well as an artist and lettering artist, says she has "always had an inherent sensibility with lettering." Her favorite subject in the first grade was penmanship, and when, as an adult, she got her first checkbook, "I thought it was very unfair that the signature always had to be consistently the same." She describes Weber Hand as "a natural progression of my handwriting style, a friendly and versatile font." Its letterfit is naturally loose, and it shows its character best when set with ample leading.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,:;-&!?$€%()\{\}[]

ITC Lintball™: www.itcfonts.com/itc/fonts/full/ITC2603.html

There's an angularity to many of the strokes that gives ITC Lintball its distinctive character.

ITC Lintball – Eric Stevens's latest typeface, ITC Lintball, combines two unusual features: its letterforms are based on the serifless lettering inscribed in stone by the ancient Greeks, yet the wobbly edges of the strokes, and especially the slightly wider "lintballs" on the ends, suggest lettering done on paper with a modern felt-tip pen. The ball motif is carried through in the fat dot under the raised capital O, and in the similar dot used in place of a crossbar in the capital A. There's an angularity to many of the strokes, especially in the lowercase, that gives Lintball its distinctive character.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890.,:;-&!?$€%()\{\}[]

ITC Berrenger Hand™: www.itcfonts.com/itc/fonts/full/ITC2602.html

"Controlled casualness" is the watchword in ITC Berranger Hand

ITC Berranger Hand – "Controlled casualness" is the watchword in this new handwriting script from the prolific young French designer Éric de Berranger, who also designed the sans serif type family ITC Octone. ITC Berranger Hand has its roots in chancery calligraphy, yet its surface looks like contemporary informal lettering that was written quickly with a felt-tip pen on slightly absorbent paper. The counters of some letters appear to almost fill in from ink spread, yet Berranger Hand is admirably readable at small sizes. The capital letters are restrained, without swashes, so they can be used together in all-caps combinations.

FONTEK.

ITC Liverpool

fat, bold, and comfortably bulbous

That's ITC Liverpool designed by Kevin Bailey. The letterforms are soft and mildly eccentric, characterized by tiny counters that shift around from letter to letter like the highlights on cartoon eyeballs. Some of Liverpool's letters are reminiscent of display lettering from the '30s, yet this exuberant face would also be right at home in the '60s. Not for the typographically timid.

ABCDEFGHIJKLMNOPQRSTUUWXYZ
1234567890.,:;-&!?$€%()(}[]

ITC Liverpool™: www.itcfonts.com/itc/fonts/full/ITC2600.html

FONTEK.

ITC Deli Supreme & Deluxe – Jim Spiece has a taste and a talent for reviving type styles from earlier in this century. ITC Deli Supreme is a "futuristic retro" face that would be at home as a logo on a car or a roadside diner from the 1940s or '50s; the lowercase nearly joins, in script style, thanks to the long extenders stretching out from the bottom-right corner of most letters, while the caps have beginning strokes leading in from the top left. ITC Deli Deluxe takes a similar approach to the capital letters, although they are bolder and more abrupt, with less contrast between the strokes; instead of a lowercase, however, Deli Deluxe adds small caps in a matching weight. Both Deli selections feature slightly rounded corners on all the letters, for a soft, streamlined look despite the squareness of the letterforms.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890.,:;-
&!?$€%()[]

ITC Deli Supreme™: www.itcfonts.com/itc/fonts/full/ITC2599.html

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890.,:;-
&!?$€%()[]

ITC Deli Deluxe™: www.itcfonts.com/itc/fonts/full/ITC2598.html

One CD.
Endless Possibilities.

For the very first time, ITC's award-winning library of distinctive, high quality fonts can be purchased – in its entirety – on a single CD.

ITC has worked with hundreds of the world's most distinguished designers for more than a quarter of a century to develop a comprehensive, balanced, unique typeface library.

Now, the complete ITC library is at your fingertips.

With access to 1,042 fonts, you'll always have the right typeface on hand to express your ideas and bring your designs to life. The itcfonts.collection includes the ITC Text, Fontek Display, and DesignFont libraries. It's provided on a dual platform CD for PC and Mac, with both True Type and Type I formats. Licensing for up to 20 CPUs is included (additional corporate licensing is also available).

With the single purchase of this one comprehensive collection, all of the flexibility, variety, and quality that ITC has to offer is yours.

For more details, call ITC at 800.634.9325, x145 or 212.880.5445, or visit our website: www.itcfonts.com.

ITC International Typeface Corporation

www.
itcfonts.
com

Tabs, Revisited

"Brace yourself. The *Horse* is coming in."

Oregon Horse magazine was (and probably still is) the official organ of the Oregon Horse Breeder's Association – and, I believe, one of the principal financial supporters of *The Rocket* magazine and my then-employer, RocketType. Every other month or so, usually after another desperate scramble to get *The Rocket* out the door, we'd produce the *Horse*. When the *Horse* came in, it meant only one thing to me: that I would once again have to typeset thirty or more pages of tables set in five-point Helvetica Condensed – the "stud listings." (These chronicle the parentage of horses on the Oregon horse-racing scene, their vital statistics, and their winnings.) My typesetting system? A Compugraphic EditWriter – this was before the days of desktop publishing, PostScript, and page-layout programs.

Partly because of this experience, I look askance at today's desktop typesetters, who whine and whimper when confronted with the task of laying out a single-page table. I agree that the tools for table-making could be better, but using tab stops to create tables in today's page-layout programs is just not that bad.

Not compared to the stud listings.

If you don't have a typesetting experience like that in your past, how can you make setting tabs less painful – let alone enjoyable? It all comes down to knowledge and experience. You know: tricks and shortcuts.

In the last column, I covered the basic methods of setting tabs, and threw in a few shortcuts. This column contains more of my favorite techniques for working with tab stops. While I'm at it, I'd like to point out that tabs work in a very similar fashion in XPress, PageMaker, and FreeHand, and that skills picked up in one program are transferable to another.

Common tab tricks

TAB LEADERS One attribute of tab stops I didn't spend much time on in the last column is the tab leader. A tab leader is a repeated series of characters that fills the area taken up by the tab character. The most common tab-leader character is a period – think of all of the "dot" leaders you see in tables of contents (see Figure 1).

Characters in a tab leader are not spaced in the same way as other characters – if they were, the periods in dot leaders on successive lines would not align with each other. That would be ugly. Instead, characters are monospaced – positioned as if on an invisible grid. This means that you'll see different amounts of space between the last character of text preceding a tab leader and the first character in the leader. It's a small price to pay.

In XPress and FreeHand, you can format tab-leader characters by selecting the tab character and applying formatting, just as you would for any other character.

In PageMaker, the formatting of the character preceding the tab character sets the formatting for the tab leader. This is a bit of a nuisance – you often want to apply different formatting to tab leaders than to the surrounding text. To work around this problem, enter a thin space (Command-Shift-T/Ctrl-Shift-T) immediately before the tab character, and then apply formatting to the thin space.

UNIFYING TAB-STOP SETTINGS In all three programs, you can quickly apply the tab-stop settings of the first paragraph in a selection to all of the other paragraphs in the selection. The method you use differs a little bit from program to program. Select the paragraphs, then:

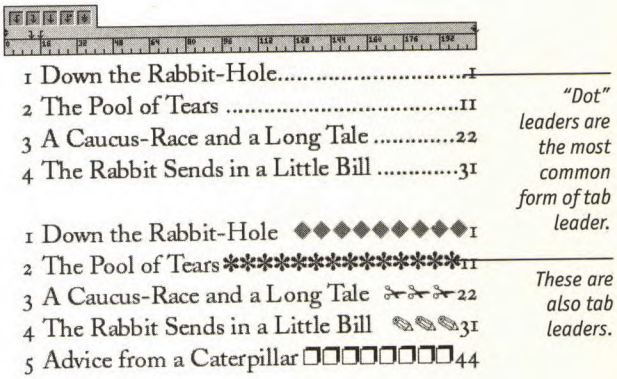
XPress: Press Command-Shift-T/Ctrl-Shift-T to display the Tabs panel of the Paragraph Attributes dialog box, then press Enter to close the dialog box.

PageMaker: Press Command-I/Ctrl-I to display the Indents and Tabs dialog box. Press Enter to close the dialog box.

FreeHand: Hold down Option/Alt and click above the ruler in the Text Ruler.

After you've done this, your page-layout program applies the tab settings of the first paragraph to the rest of the selection (see Figure 2).

FIGURE 1
Tab Leaders
Tab leaders repeat a character or characters to fill the area defined by a tab stop.



"Dot" leaders are the most common form of tab leader.

These are also tab leaders.

FIGURE 2
Unify tab stop settings
In all three programs (FreeHand is shown here), you can select several paragraphs and quickly apply the tab-stop settings of the first paragraph to all the rest.

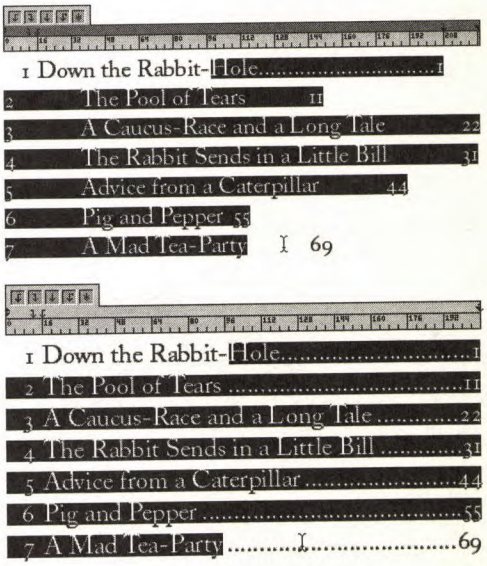
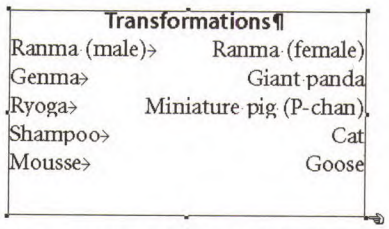
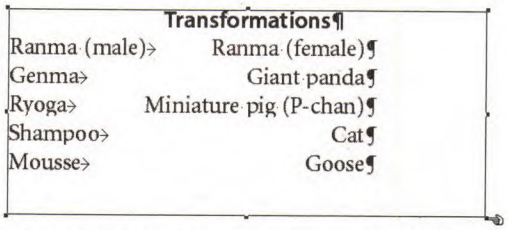


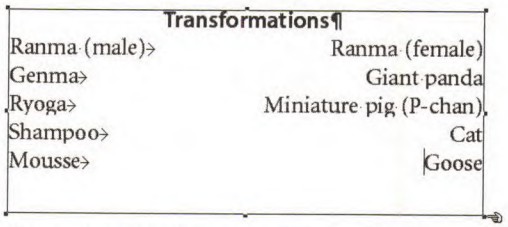
FIGURE 3
XPress right-tab character



When you set right tab stops at the right edge of a text box, and then resize the text box...

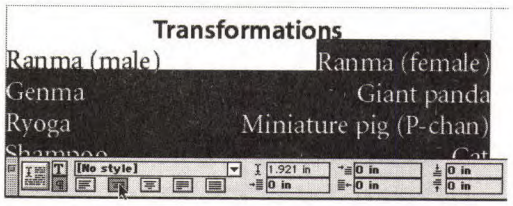


...the right-tab stops stay where they are – they don't expand to match the new width of the text box.



If you enter right-tab characters, however, the tabs will expand as the text box changes width.

FIGURE 4
PageMaker right-tab trick



In PageMaker, you can get an effect similar to XPress's right-tab character by entering a single tab character in a right-aligned paragraph (and leaving the tab stops in their default positions).

XPress

AUTOMATIC RIGHT TAB I mentioned this in the previous column, but it's worth expanding upon: when you want to position a right tab exactly at the right margin of a paragraph (which is often the right edge of a text box), you can enter a special "flush right" character. To enter this character, press Option-Tab/Shift-Tab. This character forces any text following a tab to align with the right margin (see Figure 3).

What makes this technique better than simply positioning a tab stop at the right margin is that the special character continues to push the text against the right margin even when the position of the margin or the width of the text box changes. The only disadvantage is that using a right-tab character overrides all other tab stops in the paragraph.

One other thing – since the special right-tab character doesn't correspond to a tab stop, you can't apply a tab leader to it (because you can't select a tab-stop icon in the Tab Ruler). Instead, the right tab takes the leader of the tab stop on the Tab Ruler closest to the right margin (even though that tab stop is overridden). A little wacky, but that's the way it works.

CONTINUOUS APPLY When you're experimenting with tab-stop settings in XPress, you'll sometimes find yourself pressing the Apply button over and over again to get a preview of the changes you've made. This can get tiring. You can force XPress into a "continuous apply" mode by holding down Option/Alt when you click the Apply button. Once you've done this, XPress automatically updates the position of tab stops as you move tab-stop icons. (Note that the text doesn't move *while* you're dragging the tab-stop icon.)

DELETE ALL TAB STOPS When you want to get rid of all of the tab stops you've assigned to a paragraph, hold down Option/Alt and click in the Tab Ruler.

PageMaker

WHERE DID THAT RIGHT TAB GO? I've often heard from PageMaker users that the program can't place a right tab stop exactly at the right edge of a text block. This isn't true – but I can certainly understand where they got the idea.

Tab-stop icons positioned at the right edge of the Tab Ruler do, sometimes, disappear. You'll think you've set the tab stop, and then – poof! – it vanishes. What the heck is going on?

You'll note, as you drag a tab-stop icon along the Tab Ruler, that the icon seems to snap to the increments marked on the ruler. (The increments are determined by the current magnification and measurement units – in general, you'll see more ruler ticks at higher magnifications. When you're using picas and points, the increments on the Tab Ruler are spaced in one-point increments.) When the right edge of the text block falls *between* ruler increments, Page-

continued on page 46

Design that's about CONTENT. Content that's about DESIGN

Now online. ☞

U&lc Online

www.uandlc.com

ITC BEST

ITC

FONTEK

ITC Airstream™
ITC ANNA®
ITC Angryhog™
ITC Arid™
ALGERIAN CONDENSED
Balmoral™
Bergell™
Bickley™ Script
ITC Binary™ (LIGHT, BOLD)
ITC BLAIR™ (LIGHT, MEDIUM, BOLD)
ITC Blaze™
ITC Bradley Hand™
ITC Braganza™ (REGULAR, BOLD)
ITC CANCIONE™
Carlton™
Carumba™ (PLAIN, HOT CAPS)
ITC Edwardian Script™ (REGULAR, BOLD)
Fine Hand™
Gigi™
ITC Grimshaw Hand™
ITC Jambalaya™ (REGULAR, TO
ITC Johann Sparkl
John Handy™

Ornament Fonts

ITC JAPANESE GARDEN™
TYPE EMBELLISHMENTS ONE
TYPE EMBELLISHMENTS TWO
TYPE EMBELLISHMENTS THREE

SERIF FAMILY

NOW AVAILABLE IN FAMILY PACKAGES

ITC American Typewriter®
LIGHT, LIGHT ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC, CONDENSED LIGHT, CONDENSED MEDIUM, CONDENSED BOLD

ITC Benguiat® NEW
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Benguiat® Cond. NEW
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Berkeley Oldstyle® NEW
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC, BLACK, BLACK ITALIC

ITC Bodoni™ Six
BOOK, BOOK ITALIC, BOLD, BOLD ITALIC

ITC Bodoni™ Twelve
BOOK, BOOK ITALIC, BOLD, BOLD ITALIC

ITC Bodoni™ Seventy-Two
BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, SWASH BOLD ITALIC, SWASH BOOK ITALIC, BODONI ORNAMENTS

ITC Century® NEW
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

ITC Century® Cond. NEW
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

Charlotte™
BOOK, BOOK ITALIC, MEDIUM, BOLD

ITC Cheltenham® NEW
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

ITC Cheltenham® Cond. NEW
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

ITC Founder's Caslon™
TWELVE ROMAN, TWELVE ITALIC, THIRTY ROMAN, THIRTY ITALIC, FORTY TWO ROMAN, FORTY TWO ITALIC, POSTER, ORNAMENTS

Friz Quadrata
REGULAR, REGULAR ITALIC, BOLD, BOLD ITALIC

ITC Garamond®
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

ITC Garamond® Condensed
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, BOLD, BOLD ITALIC, ULTRA, ULTRA ITALIC

ITC Golden Cockerel™
ROMAN, ITALIC, TITLING

ITC New Baskerville® NEW
ROMAN, ITALIC, SEMI BOLD, SEMI BOLD ITALIC, BOLD, BOLD ITALIC, BLACK, BLACK ITALIC

ITC Newtext® NEW
LIGHT, LIGHT ITALIC, BOOK, BOOK ITALIC, REGULAR, REGULAR ITALIC, DEMI, DEMI ITALIC

ITC Obelisk™
LIGHT, LIGHT ITALIC, MEDIUM, BOLD

ITC Officina® Serif
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC, EXTRA BOLD, EXTRA BOLD ITALIC, BLACK, BLACK ITALIC

ITC Souvenir®
LIGHT, LIGHT ITALIC, MEDIUM, MEDIUM ITALIC, DEMI, DEMI ITALIC, BOLD, BOLD ITALIC

ITC Stone® Informal
MEDIUM, MEDIUM ITALIC, SEMI BOLD, SEMI BOLD ITALIC, BOLD, BOLD ITALIC

ITC Stone® Serif
MEDIUM, SEMI BOLD, SEMI BOLD ITALIC, BOLD, BOLD ITALIC

NEW

ITC Berranger Hand™ ITC Talking Drum™
ITC DELI™ (SUPREME & DELUXE) ITC Mudville™ ITC Lintball™
ITC Weber Hand™ ITC Liverpool™
ITC MAGNIFICO™ (DAYTIME & NIGHTIME) ITC Vine

SELLERS

www.itcfonts.com

LCD™

ITC Musclehead™

Pablo™

Papyrus™

Party™

ITC RENNIE MACKINTOSH™
(LIGHT, BOLD

Rage™ Italic

Rapier™

ITC Roswell™ (ONE, TWO, THREE)

itc simran™

ITC Skylark™

SLIPSTREAM™

Smack™

SYNCHRO™
(REGULAR, REVERSED)

ITC Tapioca™

Twang™

ITC Viner Hand™

WILLOW™

WWW.ITCFONTS.COM/ITC/FONTS/PACKAGES.HTML

SANS SERIF FAMILY

ITC Týfa™
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Avant Garde Gothic®
EXTRA LIGHT, EXTRA LIGHT OBLIQUE, BOOK, BOOK OBLIQUE, MEDIUM, MEDIUM OBLIQUE, DEMI, DEMI OBLIQUE, BOLD, BOLD OBLIQUE

ITC Avant Garde Gothic® Cond.
BOOK, MEDIUM, DEMI, BOLD

ITC Bailey™ Sans
BOOK, BOOK ITALIC, BOLD, BOLD ITALIC

Charlotte™ Sans
BOOK, BOOK ITALIC, MEDIUM, BOLD

ITC Conduit™
LIGHT, LIGHT ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Dyadis™
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Franklin Gothic®
BOOK, BOOK ITALIC, DEMI, DEMI ITALIC

ITC Franklin Gothic®
MEDIUM, MEDIUM ITALIC, HEAVY, HEAVY ITALIC

ITC Franklin Gothic® Cond.
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, DEMI, DEMI ITALIC

ITC Franklin Gothic® Comp.
BOOK, BOOK ITALIC, DEMI, DEMI ITALIC, EXTRA COMP BOOK, EXTRA COMP DEMI

ITC Highlander™
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Humana™ Sans
LIGHT, LIGHT ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC

ITC Johnston™ NEW
LIGHT, MEDIUM, BOLD

ITC Legacy® Sans
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC, ULTRA

ITC Octone™
REGULAR, ITALIC, BOLD, BOLD ITALIC

ITC Officina® Sans
BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC, BOLD, BOLD ITALIC, EXTRA BOLD, EXTRA BOLD ITALIC, BLACK, BLACK ITALIC

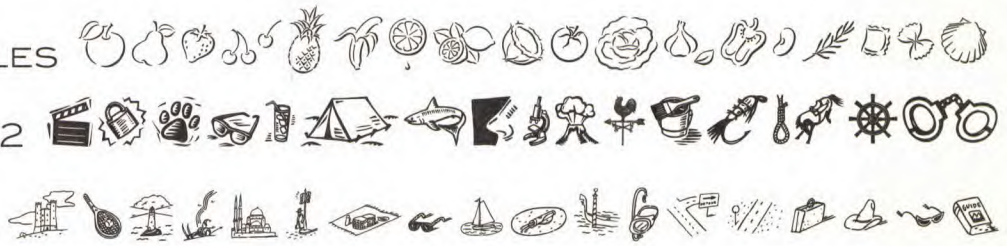
ITC Stone® Sans
MEDIUM, MEDIUM ITALIC, SEMI BOLD, SEMI BOLD ITALIC, BOLD, BOLD ITALIC

ITC Woodland™
LIGHT, MEDIUM, DEMI, HEAVY

DELECTABLES

ORGANICS 2

JOURNEYS



1™ (REGULAR W/SWASH CAPS) ITC Vineyard™ (BOLD W/SWASH CAPS)

RESELLERS

Adobe Systems Inc.
T: (408) 536-6000 USA or (800) 661-9410
F: (800) 814-7783
T: 44 131 453 2211 UK
F: 44 131 453 4422
www.adobe.com

Agfa Corporation
T: (978) 658-5600 or (800) 988-AGFA(2432)
F: (978) 657-8568 USA
www.agfadirect.com

Bitstream
T: (800) 522-3668 USA or (617) 497-6222
F: (617) 868-4732
www.bitstream.com

E+F Designstudios (Germany)
T: 49 (040) 39 88 39 88
F: 49 (040) 39 88 39 99

EyeWire (Canada)
(Formerly Adobe Studios)
T: (403) 262-8008 or (800) 661-9410
F: (800) 814-7783
www.eyewire.com

FontShop Berlin GmbH (Germany)
T: 49 (030) 69 58 95
F: 49 (030) 692 88 65
www.fontshop.de

Linotype Library GmbH (Germany)
T: 49 (061) 72 48 40
In US call (800) 297-7423
F: (516) 549-5847
www.linotypelibrary.com

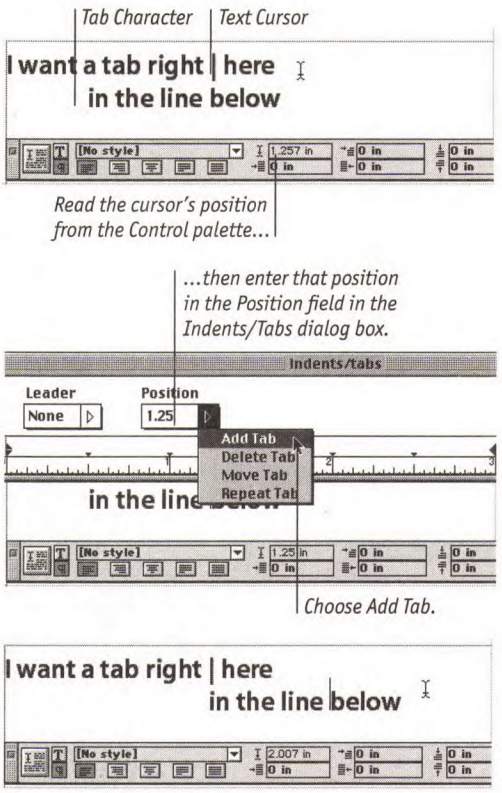
Monotype Typography Ltd. (UK)
T: 44 173 776 5959
F: 44 173 776 9243
www.monotype.com

Precision Type (USA)
T: (800) 248 3668
F: (516) 543-5721

Treacyfaces (USA)
T: (203) 389 7037
F: (203) 389 7039
www.treacyfaces.com

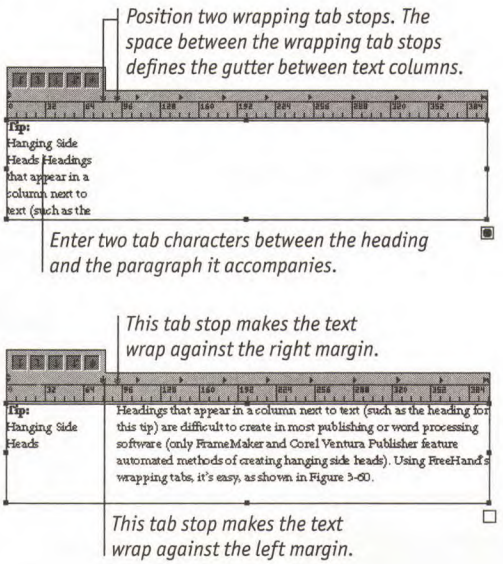
continued from page 42

FIGURE 5
PageMaker "tab here" trick



PageMaker adds the tab stop.

FIGURE 6
FreeHand's wrapping tabs



Maker tries to round the position of the tab stop to the next ruler increment. Since the next tick mark would be beyond the width of the text block, PageMaker bounces the tab-stop icon off the ruler.

If you add the tab stop by entering its location in the Position field, however, you'll be able to get it where you want it: exactly at the right edge of the text block. And you can get the width of the text block by looking at the Width field in the Control palette when you've selected the text block using the Pointer tool.

LEFT TAB, RIGHT TAB While PageMaker lacks an "official" shortcut like XPress's Right Indent tab stop, you can fake it in many situations. The technique is easy to show, but tough to write about, so see Figure 4.

SETTING A TAB AT THE CURRENT CURSOR POSITION Sometimes, you need to set a tab stop at the position of the cursor in text. You don't have to measure the width of the characters in the text – instead, look at the Cursor Position field in the Paragraph panel of the Control palette (press Command-'/Ctrl-' to display the Control palette, then press Command-Shift-`/Ctrl-Shift-` to display the Paragraph panel). Display the Indents/Tabs dialog box, then enter the value in the Position field and choose Add Tab from the pop-up menu associated with the field. PageMaker sets a tab stop at the location of the cursor (see Figure 5).

FreeHand

WRAPPING TABS FreeHand's wrapping tabs are great for creating columns within columns, or for creating columns of unequal widths inside a text block (since columns set using the Column Inspector always divide a text block evenly).

Two things about wrapping tabs:

1. You often have to enter an extra tab character to get them to work properly.

2. The alignment of the text following the wrapping tab is the same as the paragraph alignment: you can't have text centered in a column created by a wrapping tab when the paragraph's alignment is flush left.

Hanging side heads (you know: headings that appear in a column next to the column that contains the body text) are difficult to create in most publishing or word-processing software. With FreeHand's wrapping tabs, it's easy, as shown in Figure 6.

TAB STOP That's all for this column – I hope it's provided a tip or two that makes the process of setting tabs a little easier for you. Next time out (online), I'll cover Adobe's new page-layout program, InDesign, from a typesetter's point of view.

OLAV MARTIN KVERN is an illustrator, graphic designer, software developer, and writer, and is the author of *Real World FreeHand*. You can reach him at ole@desktopscience.com.

U&lc IS AVAILABLE AT THE FOLLOWING LOCATIONS:

NORTH AMERICA

Bates Art and Drafting Supplies
Art • Drafting • Digital Source
4901 Century Plaza Road
Indianapolis, IN 46254
Phone: 1(317) 297-8000 or
1(800) 745-1345
Fax: 1(317) 290-7032

Bernard DeBoer, Inc.
113 East Centre Street
Nutley, NJ 07110
Phone: 1-973-667-9300
Fax: 1-973-667-0086

H.R. Meininger
499 Broadway
Denver, CO 80203
Phone: 1-303-698-3838 or
1-800-950-2787
Fax: 1-303-871-8676
meininger@aol.com

Mag Daddy
2235 2nd Avenue
Seattle, WA 98121
Phone: 1(206) 441-0885
Fax: 1(206) 720-1192
e-mail: baxter@oz.net

Parlor News Coffeehouse
135 E. Second Street
Powell, WY 82435
Phone: 1(307) 754-0717
coffee@wir.net
www.parlornews.com

Untitled
159 Prince Street
New York, NY 10012
Phone: 1(212) 982-2088
Fax: 1(212) 925-5533
bevandavies@worldnet.att.net
www.fineartinprint.com

EUROPE

Tegnecenter
St. Kongensgade, 21
DK-1264 Copenhagen K
Denmark
Phone: 45-33-14-90-33
Fax: 45-33-11-90-33

Central Books
99 Wallis Road
London E9 5LN
England
Phone: 44 (0) 181-986-4854
Fax: 44 (0) 181-533-5821
central@centbks.demon.co.uk

Shipley Specialist Art Booksellers
70 Charing Cross Road
London WC2H 0BB
England
Phone: 44-171-836-4872
Fax: 44-171-379-4358

Zwemmer Media Arts
24 Litchfield Street
London WC2H 9NJ
England
Phone: 44-171-240-4157
Fax: 44-171-836-7049

Flammarion 4/ La Hune
170 Boulevard St-Germain
75006 Paris
France
Phone: 33 (1) 45-48-35-85
Fax: 33 (1) 45-44-49-87

Kopp Fachbuch
und Medienversand GmbH
Wilhelm Rontgen Str. 21
Maintl
Germany
Phone: 49-06181-4-50-74
Fax: 49-06181-9-42-56
www.KoppMedien.de

Papasotirious S.A.
International Technical
Bookstore
Stournara 35 Athens
Greece
Fax: 30-1-364-8254

Logos Impex
Strada Curtatona 5/F
41010 San Domaso-Modena
Italy
Phone: 39-59-28 02 64
Fax: 39-59-28 16 87 or
39-59-28 05 07

Bruil & Van de Staaij
Zuideinde 64
7941 GJ Meppel
The Netherlands
Phone: 31-522-261303
Fax: 31-522-257827

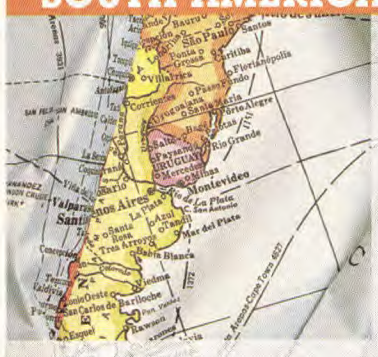
Luth & Co SA/FontShop Norway
Østre Aker vei 213
N-0901 Oslo
Norway
Phone: 47-22-25-48-20
Fax: 47-22-25-49-20
fontshop@luth.no

Dest Arte
Armazem Parede
Rua A Cava
2775 Parede
Portugal
Phone: 351-(0)1-3470214
Fax: 351-(0)1-3475811

ParaType International
47 Nakhimovski Ave,
19th Floor
Moscow, 117418
Russia
Fax: 7-095-129 09 11

Berlin Libros
c/Córdoba, 17
28770 Colmenar Viejo
Madrid
Spain
Phone: 34-1-8462971
Fax: 34-1-8455922
berlin.libros@redestb.es
www.berlin-libros.com

SOUTH AMERICA



Documenta SRL
Maipu 763, 2nd floor, Dept. D
1006 Capital Federal
Argentina
Phone: 54-1-393-9125
Fax: 54-1-393-9595

Libreria Tecnica CP67 SA
Florida 683 Local 18
1375 Buenos Aires
Argentina
Phone: 54-1-314-63-03
Fax: 54-314-71-35

Rio Books
Rua Castro Travares 146
Manguinhos Cep: 21041-170
Rio de Janiero-RJ-Brazil
Phone and Fax: 55-021-590-8997

OTHER

FontShop Australia
343 Sydney Road
Brunswick, Victoria 3056
Australia
Phone: 61-3-9388-2700
Fax: 61-3-9388-2818
www: fontshop.com.au

Basheer Graphic Books
Block 231 #04-19 Bras Basah
Complex Bain Street
Singapore 180231
Phone: 65-336-0810
Fax: 65-334-1950

STORES! DISTRIBUTORS! To carry *U&lc*, contact Rebecca Pappas at (212) 949-8072, ext.131 or rpappas@itcfonts.com

ANNOUNCING THE ANNUAL

atypi

Conference

Thursday October 7th – Sunday October 10th

AT THE BAYSIDE EXPO & CONVENTION CENTER

ATypI (Association Typographique Internationale) is the only world-wide organization dedicated to typography and typefaces.

ATypI conferences provide a place where the hottest type and information about type is available. At ATypI conferences, international friendships are created and renewed, all opinions can be aired, and for all the answers you find, you'll find more questions to ask. Come and enjoy the uniquely stimulating, communicative and fun atmosphere of an ATypI conference, co-chaired this year by Matthew Carter and David Berlow in Boston, the birthplace of American printing.

For more information contact ATypI at
10 Ridgeway Road, Redhill, Surrey, UK
tel +44 (0) 1737 780150
fax +44 (0) 1737 780160
email atypi@sharonirving.co.uk
Or, watch http://www.atypi.org

Nôm de Plume

continued from page 12

plethora of diacritical marks and barred letters, seems to dance. Much about Hanoi's signs is new, part of the flurry of post-war economic activity which opened up private enterprise. Hanoi is bustling. As Balaban pointed out, just ten years ago a tourist to Hanoi would have heard only the whirr of bicycles flowing past the beautiful façades of French- and Chinese-influenced buildings. Now, in the wake of liberalized economic policies, signs cover these façades with Konica, Sony, Panasonic, and Honda, or advertise restaurants and beer gardens, pharmacies and trinket shops.

Quoc ngu itself is new, its proliferation less than a century old. Given this recent history, digitized Vietnamese typography is newer still. For a designer typesetting the modern Vietnamese alphabet, *quoc ngu* presents problems aplenty: a labyrinth of diacritical marks dangling and rising from roman letterforms as a way to indicate the six tones, twenty-four consonants, and eleven vowel sounds of the language. The designer James Do has created the most attractive and useful text faces to date for *quoc ngu*, Vtopia and Vtimes. For Balaban's Ho Xuan Huong book he is working on an adaptation of Sabon whimsically titled Vsibon.

Designing a "tri-graphic" book is further complicated by the fact that only a handful of people remain fully versed in *Nôm*, and probably fewer still have a simultaneous interest in modern typography and book design. One person who has dedicated himself to the greater dissemination of *Nôm* is Ngô Thanh Nhán, a computational linguist at New York University's Courant Institute of Mathematical Sciences. Since 1992 he has been developing a system whereby computers can read and display *Nôm* and keystrokes can be used for typesetting its calligraphy. The process is a stunning combination of mathematics and linguistics, in which "orthographic units," or the combination of vocal sounds, as mapped through syllable-characters, are transferred to specific keystrokes. En route to creating usable typefaces, Nhán and his colleagues at the Institute of Han-Nôm Studies in Hanoi had to first labor for the inclusion of *Nôm* in Unicode, the system which instructs computers on how to read non-Latin-based scripts, and which also drives the Internet. The whole process of digitization is as complex as *Nôm* itself. As Nhán told me, "The first time I went to Vietnam to talk with scholars there, I told them, 'I know a lot about this.' The second time I told them, 'I know a little more now.' The third time, after studying more, I said, 'I know less'; and the fourth time: 'I don't know anything.'" Even for a linguist who has been studying *Nôm* for many years, its visual language has proven difficult. Yet Nhán is starting off with two *Nôm* typefaces, one based on existing typographic versions of Chinese, Japanese, and Korean characters, and another based on a hand-drawn design.

With digital versions of *quoc ngu* still in their infancy, *Nôm* will be equally long in coming to a full arrival. Yet the potential implica-

tions are huge: there are 76 million people in Vietnam, and several million more *Viet Kieu*, or Vietnamese living outside the country. By comparison, Canada has less than 31 million people, the United Kingdom less than 60 million. And even though few can read it, *Nôm* is visible throughout the country, in temples and at the entrances to old family homes, at family shrines and state museums. It is still part of Vietnamese daily life. Among all those signs on the streets, one still sees evidence of *Nôm*. There are even signs in *quoc ngu* that have been designed to look reminiscent of *Nôm*. It is a distinct part of the culture still.

Besides the technological challenges, poverty presents the greatest obstacle. Computers are not widespread in Vietnam. Preservation of old texts is minimal, as we witnessed at the Institute of Han-Nôm Studies in Hanoi. These archives shelter centuries of writing in *Nôm* and *Han* – at least whatever wasn't shepherded out of the country by the French – but they are stored in rudimentary facilities. The sprinkler system overhead and the insufficient climate-control system would strike fear into the hearts of most archivists. Yet the determination and the commitment of the people working there are evident. Professor Nguyen Quang Hong, the Vice President of the Institute, showed me a stack of documents one foot high and five times as long: it was his dictionary of *Nôm*. It has been finished for years, but no one has the money, or the technology, to print it in Vietnam.

It's a monumental task: restoring access to a written language so that a people's literature and culture might be studied, might be restored after years of colonization and foreign intervention. When digitized versions of *Nôm* become available, students, museums, and libraries around the world will be able to share information and understand what exactly it is that they have in their holdings. With the introduction of Ho Xuan Huong's book, *Spring Essence*, Balaban, Nhán, and Copper Canyon Press hope to bring greater awareness of *Nôm* and Vietnamese literature. In certain respects this book and Nhán's project become simultaneously both a Rosetta stone and a Gutenberg Bible for *Nôm*. Through them, eventually, Hong's dictionary will also see publication.

[A foundation has been created to preserve Nôm and promote its availability. Tax-deductible donations can be made to the *Vietnamese Nôm Preservation Foundation*. For more information, contact: John Balaban, Vietnamese Nôm Preservation Foundation, 7901 SW 58th Avenue, South Miami, FL 33143.]

Michael Wiegers is managing editor of Copper Canyon Press, in Port Townsend, Washington.

HEADLINE / BYLINE: ITC FRANKLIN GOTHIC BOOK, DEMI INTRO / TEXT / BIO: ITC FRANKLIN GOTHIC BOOK, BOOK ITALIC SUBHEADS / CAPTIONS: ITC FRANKLIN GOTHIC DEMI

THIS PUBLICATION AVAILABLE FROM UMI

This publication is available from UMI in one or more of the following formats:

- **Online, over ProQuest Direct™**
- **In microform**
- **Document Delivery (Article/Issue Reprints)**
- **Electronically, on CD-ROM and/or magnetic tape**

Call toll free 800-521-0600, ext. 3781, for more information, or fill out the coupon below:

Name _____

Title _____

Company/Institution _____

Address _____

City/State/Zip _____

Phone ( ) _____

I'm interested in the following: _____

For article reprint information, please contact:
UMI InfoStore Please call
800-248-0360 415-433-5500
415-433-0100 fax
orders@infostore.com

International Customers please call:
313-761-4700 or
Fax to 313-973-7007, or
E-mail
international_sales@umi.com

UMI
The Answer Company™
A Bell & Howell Company

Send coupon to:
UMI
Attn: Box 38
PO Box 1346
300 North Zeeb Road
Ann Arbor, MI 48106-1346 USA
800-308-1586 Toll-Free FAx

For more information about UMI products, visit our home page:
http://www.umi.com

Review:

Paul Rand
by Steven Heller
PHAIDON, 1999. $69.95

Review by John D. Berry

Paul Rand was arguably the most influential American graphic designer in a century of giants. His artistic roots were in European Modernism, but he was a Brooklyn native and fought his battles at home in New York. He was not only a brilliant graphic designer who set standards in advertising, corporate identity, and the design of books, but he was a very vocal (and irascible) voice against shoddiness and for rigorously, thoroughly creative design. He told his own story, in a number of books that became classics of writing about design, from *Thoughts on Design* in 1947 to *Design, Form, and Chaos* in 1993 and *From Lascaux to Brooklyn* in 1996 (the year he died). His work has been seen in exhibits and talked about in articles and books. But Steven Heller's big book from Phaidon is clearly meant to be definitive.

It's a pleasure and a joy to see all this work together in once place. We're all used to seeing reproductions of various Rand designs, but nothing short of a comprehensive exhibition has shown as much of his work all at once as this book does. The reproduction is splendid; the color work is very good, and in all but the smallest images it's possible to read the text as well as admire the play of images. (And in examples like Rand's advertising work, reading the text is important to the appreciation of how the whole worked.) The design of the book is very much in the Rand style, but, more important, it displays his work expansively, dynamically, and clearly.

The most obvious thing about the work, when you see it all together like this, is how good it makes you feel. Especially in his designs for book and magazine covers and for advertising, Rand had a flair for creating contrasts and dynamic balances that take your breath away. He certainly wasn't the only designer capable of this, but he did it with wit, and he did it consistently over decades of work. He even managed to bring this kind of creative dynamism into the design of corporate identities (some of the time) – a place where it rarely thrives, or even survives.

Steven Heller's approach is partly chronological and partly thematic, aided by the way Rand's own creative life seemed to be organized thematically. Chapter 1, with its punning title, "Routes: the boy art director," is clearly introductory, but the next three follow logically from each other, as Rand moved from defining the creative world of American advertising ("Modernism comes to Madison") into defining American corporate identity ("Good design is good business"), by way of book and magazine publishing ("The play instinct at work"). The concluding chapter deals with Rand as an author, a role he took on in the late '40s and came back to in the '80s. (The book opens with a foreword by Armin Hoffman and an introduction from George Lois, and concludes with Jessica Helfand's study, "Paul Rand: The modern professor," plus a clear chronology and the expected notes, bibliography, and index.)

Quite simply, it's a good book. Heller obviously liked Rand, whom he knew and interviewed in Rand's last years. He quotes Rand frequently, when it's apt or it explains a point or it makes a good anecdote, and he quotes others who worked with Rand about his work and personality. Heller is good at expressing contradictions, and Paul Rand was good at exhibiting them. The chronological sweep of this book shows not only the rigidly opinionated old lion that younger designers would be familiar with, but the brash, not so rigid but already opinionated young art director who knew what he wanted and knew how to get it.

The text could have used an extra copyediting pass: there are too many places where if the phrasing had been polished just one more time it would have flowed more comfortably and easily. But Heller's prose is fluid and his thinking is assured; as he himself quotes editor Betty Norgaard as saying about Paul Rand's writing in his first book, *Thoughts on Design*: "He was as certain about what he wanted to say in words, as he was about how he wanted to design. All I did was clean it up."

This book does have one small fault that it shares with a lot of other books *about* something. The notes in the back are organized by chapter number, but in the body of the book the only indication of which chapter you're in is the title. This makes it very hard to flip back and forth between notes and text. It's a design problem, as Paul Rand would have recognized right away.

And he would have been vocal about the problem. Paul Rand's life is not just a series of brilliant tableaux, it's an argument. This book puts the argument in context. For that, it belongs on your shelf right next to Rand's own books.

HEADLINE: ITC BODONI SEVENTY-TWO BOOK TEXT: ITC BODONI SIX BOOK, BOOK ITALIC

You're Reading Our Sales Brochure

This issue of *U&lc*, like everyone since the first in 1973, was printed by us – Lincoln Graphics.

Every page tells you why we continually win awards for printing excellence from organizations such as AGA, AIGA, and PIA.

And if we print this well on newsprint, imagine what we can do on top quality paper.

Whatever your printing needs – publications, catalogs, brochures, inserts – we provide total service. From concept, through production, to mailing. When you've finished reading our sales brochure, call us about your printing needs:

Lincoln Graphics, Inc.
160 Rome Street
Farmingdale,
New York 11735
Tel: (516) 293-7600
Fax: (516) 293-7608
linco2000@aol.com

SAN